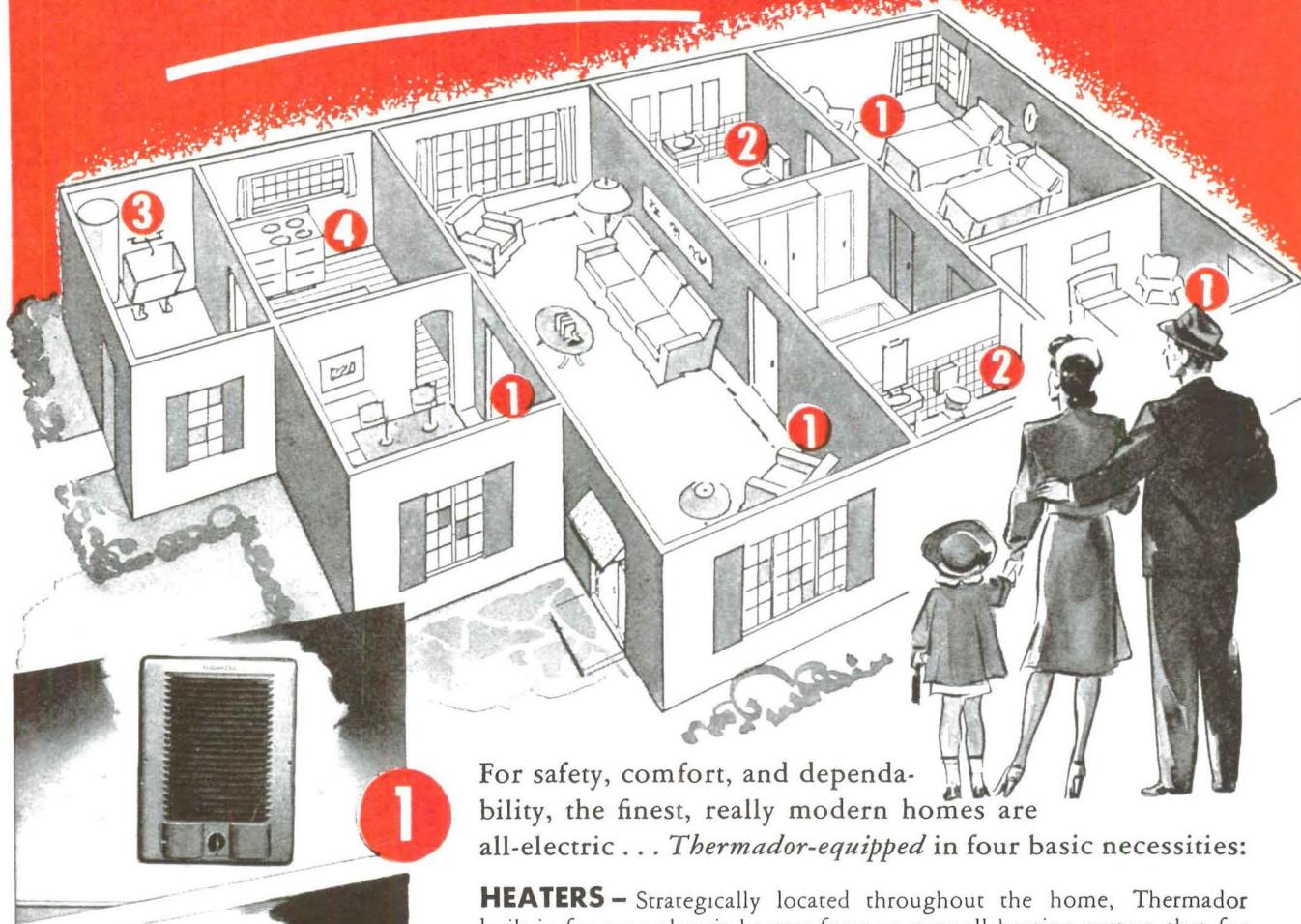


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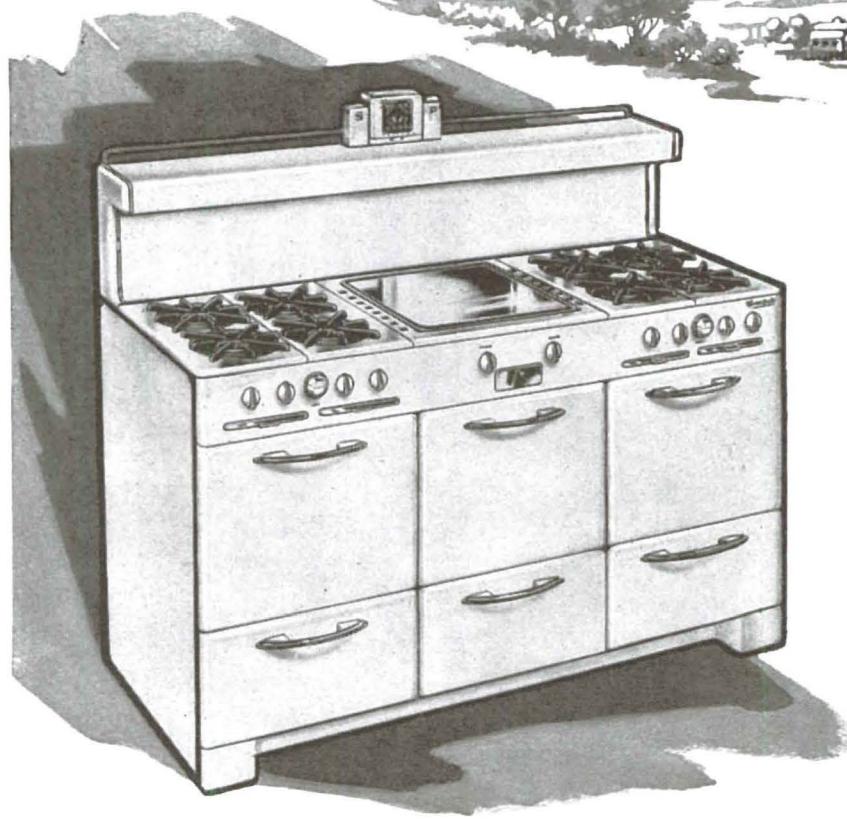
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ART

ON THE NATURE OF ABSTRACT AND NON-OBJECTIVE ART

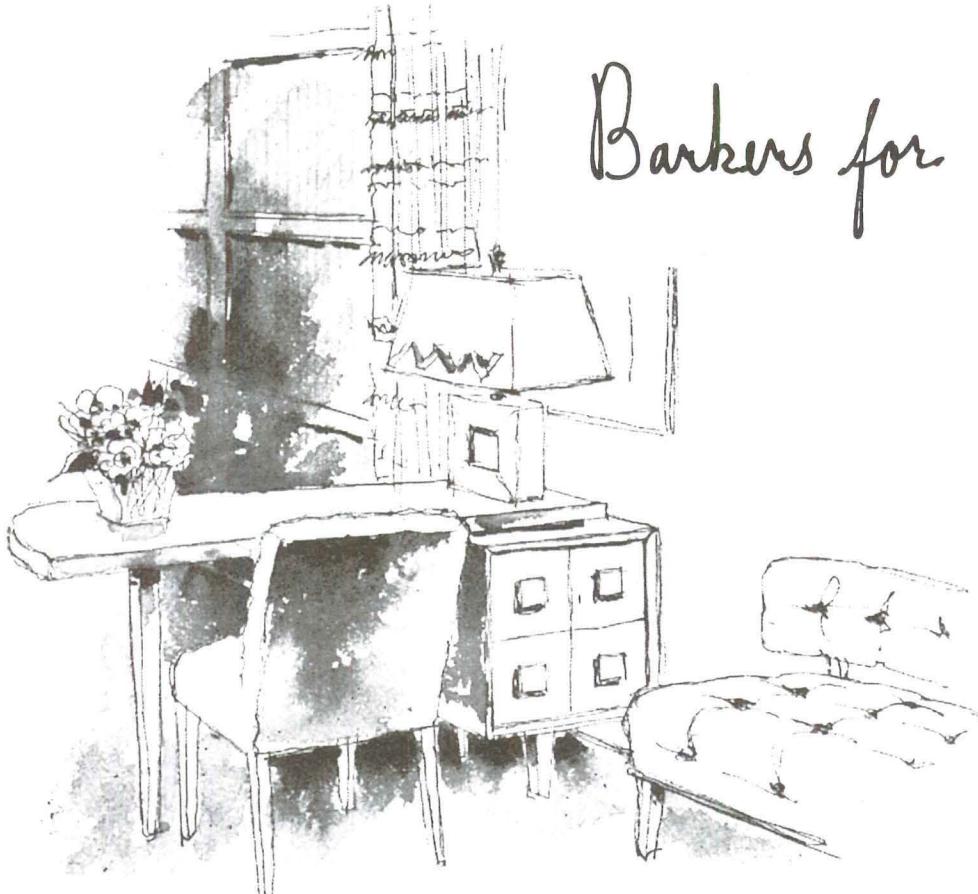
There is little doubt but that the modern artist, and particularly the non-objective artist, has gotten himself out on a limb in his effort to once and forever put an end to the persistent question: "What does it mean?" By an unfortunate emphasis on the importance of the relationship of forms, lines, and color in art, he has managed to answer in effect: "It means nothing." But this is ridiculous, because every sane and intelligent human being, instinctively if not otherwise, *knows* that it is not natural for man to deliberately do meaningless things. No wonder the critics of his work have such sport at his expense! Nonsense is met with nonsense. Who can take seriously an art form that says nothing? Surely art is something more than relationship of forms, lines, colors, rhythm, balance, proportion. YES. BUT ART IS ALSO SOMETHING MORE THAN USING THESE TO DEPICT OBJECTS IN THE WORLD OF MATERIAL THINGS. And this is where the critics of abstract or non-objective art fall down. They have forgotten to ask of a landscape, a street-scene, a nude or a still-life: "What does IT mean?" Because we've had such subject-matter around in the guise of art for some time now, it is taken for granted that their meaning is self-evident. But is it?

The representationalists have been digging their own graves too, in their own fashion. They couldn't admit it, of course. But it is shouted from the rooftops in their present desperate flirtation with patronage. The very fact that they have to devote so much time trying to create a market for their work reveals that their kind of art doesn't have much meaning either. Not really. It's no good, this business of pretending that all would be well if only we could educate the public, or make available to them "original works of art" at nominal cost, or for free through the courtesy of national advertisers! People want meaning in art, and given half a chance they could have it. But first, of course, they have to have some

meaning in their own business of living. They have to know what purpose art serves, and they have to know that art exists on a different level than business for profit. The artists so busy trying to "create an audience" for themselves have quite overlooked this primary necessity: the relationship of meaning in art to meaning in life.

Why should people care if the artist starves or not, or can't make a living at his art, as long as what the artist produces has no real meaning for them? The representationalists like to believe that their kind of art has meaning. Why, then, are they in such a funk? If people really wanted their pictures they would have them. The average family spend enough money in a year on movies, liquor, cigarettes, automobiles and the necessary gasoline, to buy a houseful of paintings. They don't. Why should they buy a landscape when they can run out on a Sunday drive and see unending landscapes that are more magnificent and real than any daub of paint on canvas tries to make them? Why should they buy a picture of a bowl of flowers when they have the real thing growing in the garden, or obtainable at the florist's? Why should they want to own an imitation of any of the countless objects, or scenes of activity with which their daily lives make them more than familiar? Why?

Here's where the abstractionists or non-objectivists failed to come in; or maybe it is the critics who have foolishly kept them out. The wise critic could open the door to a lot of things; but perhaps critics by nature are not wise, preferring the more immediate satisfaction and comfort of maintaining the status quo. Recent history has found them, almost to a man, getting snagged on the concept that abstract art is either a form of violence or an exercise in the forms of art without the content—or the nothing-but-form-color-etc.-idea. And alas! too many artists employing the abstract have done nothing but substantiate such notions. At any rate, it could hardly be said that they haven't asked for it. It is also undeniable that no small number of the moderns have dashed off into the woods of obscurity in a misguided belief that they are serving the true interests of art. Self-expression at all cost; meaning be damned! But of these there is no need to be overly concerned. Like water,



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they find their own level; they really have little to do with the great men who attain the mountain tops.

The misguided do, of course, confuse things. Especially on the question of meaning. As long as they insist, for instance, in asserting that the *subject* of abstract and particularly non-objective art is nothing more than the relationship of forms, lines, colors, etc., they are distorting its potentially profound meaning. Of course, all painting or sculpture in the guise of abstraction is not profound. But the true nature of the abstract, its very *raison d'être*, lies in its capacity to *reveal meaning*—to bring within the range of human comprehension knowledge of things otherwise inscrutable. There is a current tendency to identify the abstract with something not real, something existing in a vacuum without relationship to experience. True, the abstract is never the concrete, the visible or tangible object of sensory experience. But then, neither does real reality consist only of the objective world. Whether or not we consciously admit it, the intangible is as real to us as the tangible. There may be an object for one's love, but the experience of love is not an object. A tree is an object, but it is not today what it was last winter, or what it will be next fall; nor is it at any one time solely what it appears to be to our eyes. It has a past in a seed, it has sap beneath its bark; it has roots which take in nourishment; it has leaves which give off moisture. In short, it is a living organism, and no living organism is a static, changeless "object." Nor is that which we call non-organic for ever and ever one and the same thing. Once the gravel beneath your feet was a granite boulder, and before that, molten rock within the earth. Once Polaris was not our pole star; several thousand years hence Vega will take its place in that relationship to this earth's northern hemisphere. Change occurs in space, and in time. The never-ending phenomena of facts and objects are knowable to us only in their relationship. Relationship is our only passport to knowledge of the nature of reality.

And this is the essence of meaning in the abstract, the "non-objective"—through the relationship it becomes an instrument whereby the dynamic processes of life and the universe may be epitomized. The whole of reality, that which is the Absolute of all existence, is not within man's ken. There is ever the element of the unknown. Only the foolish attempt to leave it out of their reckonings, for this unknown is as important, if not more important to man than all the vast accumulation of known "facts" identified with objective reality—the reality which we attach to the object gained from our little store of empirical knowledge. The dilemma of the representational artist is no more than this: his art is empiric. No room for the unknown. But regardless of the fact that some artists who use the abstract idiom do not understand its import, its strength and its value resides in its capacity to encompass the unknown as an essential part of reality.

True abstract art is something else than a picture of "things," or an impression of "things," or even a paring down to the structure of "things." In its highest forms it is a visual philosophy, an ontological or cosmological statement, and as such has more vital meaning, and therefore use to man than the most faithful portrayal of things in his or the artist's private little world. Any careful inspection of great art in the past and most art of primitive peoples shows it to be abstract. It is abstract because it concerns itself with things which could not be depicted literally. The true graphic symbol is nothing but an abstraction. Non-objective art is an extension of the abstraction, employing symbols approaching mathematical purity. This is by no means a modern invention, for the geometric forms have always found an important place in great art, sometimes directly, at other times combined with organic form. But it is doubtful that they have ever been used without implied significance. The exception, of course, occurs in modern times when the unknowing have adopted the forms for their own sake. However this may be, it is idle to prate about abstract and non-objective art being a blind alley, a *cul-de-sac*. Actually it is the opposite, if we could but get the dust of phenomenology out of our eyes.

Before art can function again many things have to happen. But it is certain that art cannot remain a commodity, as it is today—its ultimate achievement an object of interior decoration. It must have meaning, be a part of our necessities of living. It must be identified with something vital, important, *enlightening*—a worthy object of contemplation. This is the role of abstract and non-objective art. It is the one true link we have with traditional cultures; it is the bridge toward rediscovery of our whole selves, and ourselves in relation to the way of life.—GRACE CLEMENTS.

SAN FRANCISCO ART NOTES

No one could accuse the current San Francisco exhibitions of being monotonously similar. The San Francisco Museum of Art has an educational show, sent out by the Modern Museum, with specimens of the "approach" categories into which contemporary paintings automatically group themselves, patterning along in the footsteps of their artistic daddies; Realism of various kinds, Impressionism, Cubism, Abstraction, and the current exhibitions cover the entire ground.

For instance, the S.F. Museum has mobiles, stabiles and paintings by Alexander Calder, and a large gallery of pictures by I. Rice Pereira. These last are abstractions done in, on, and between several planes of glass, parchment, plastic and other transparent material; so that one can look into the depths of a picture in actuality. She has used various kinds of paint, including radioactive, cement, metal foil, cardboard, paper and other materials. The light glimmering from the forms and colors on the deeper planes creates an entertaining effect as of things seen at the bottom of a pool. This is enhanced by the use of glass with flat convex flutings for the outer plane, which breaks the underlying design into still other patterns, so that the picture changes as one moves. In another gallery the 11th Annual Art Association Show of Drawings and Prints is being shown. This time almost half of the final selections were from the east and midwest; thirteen from Iowa City alone, all on the abstract side. Another new note is the number of red stickers dotting the walls. The drawings and prints themselves are a good blend, perhaps a little better than usual, of abstractions, semi-abstractions, and realistic things. Prizes: Art Association Purchase Prize, to Katherine Westphal for an ink drawing, *Fifth and Main*; Art Association Prize, to Vern Wiman, for another ink drawing, *At the Ballet*. Artists' Fund Prize, to Martin Snipper for an etching, *The Family*. Honorable mentions went to John Ayres, Virginia Banks, Erle Loran, and James McConnell.

In the Use of Strange Materials for Pictures department is the Louesa Jenkins show at Gumps. Her paintings are encrusted with sequins, bits of glass, pieces of Christmas tree ornaments, and various other small, shiny objects such as beads and buttons, in an amusing and decorative way.

At Gumps' also are Karl Baumann's vigorous and bright oils, and a group show of watercolors.

George Post's watercolors are in a one man show at the Legion of Honor. Landscapes in his quiet, satisfying manner, were painted on a recent trip which took him from Canada to Mexico. He has a nice way of building his straightforward landscapes on a solid structure of composition, and handles light well, both the cool gray light of *Quebec from the Ramparts* or the white light of Mexican villages. Some of his east coast things in this show feel exceedingly moist and fresh.

Altogether different, and again an adventure into a somewhat new manner of handling old media, are the pictures of Elaine Bailey Dooley in an adjoining gallery of the Legion. These are wax crayon or tempera, apparently applied to a white gesso or cardboard base in thick even layers and then modified, scraped off, and crisscrossed with lines in scratchboard technique. The final

This will be the first event to be held at the new location of the RAYMOND AND RAYMOND GALLERIES. Any American veteran is eligible to participate and it is hoped a large number will do so. Because of the limited space no painting or drawing with a dimension over 30" will be accepted. All works must be framed and the minimum sale price noted. Paintings are to be submitted on April 17 and 18 only. The show may be seen daily from 10 to 5:30 on April 25 through April 30 and in the evenings by arrangement with the gallery.

EXHIBITION AND AUCTION OF PAINTINGS BY AMERICAN VETERANS

Mr. Vincent Price is in charge of the auction which will be held April 30 at 8 o'clock.

The judges of the show will be Donald Bear of the Santa Barbara Museum of Art; Edward Biberman, Artist and Teacher Art Center School, Los Angeles; Francis De Erdely, painter and staff member of U.C.L.A. Fine Arts School.

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result more often than not is an allover pattern of trees, houses, people or what have you. It is no reflection on the quality of these pictures to say that many of them would make wonderful dress fabric designs; for instance, one called *Mill Valley*, little houses and trees, very explicit in detail and yet a satisfying design.

Downstairs are John Holland's brightly colored canvases, each displaying some variation of a large, wormlike form on a simple background. One picture is an ideogrammatic *Mother and Child*. Most varied fare of the month is that of the De Young Museum. Claire Falkenstein has a small show of experiments in plexiglas, showing some of the techniques possible with this material. With these experiments she shows a nice collection of small mobiles and other abstract forms in brass, aluminum and copper.

There is a small one-man show by Max Weber, of his early and recent work. A large show of Florine Stettheimer's strange, pale but glowing pictures in thick, mat impasto, of her family and fashionable friends in the arts, done in a spirit apparently half satirical, half valentinish; and her delicate-colored flower paintings are contrasted with the representational, picturesque scenes in watercolor of Cymbelino de Freitas of Brazil. Also there is the Federation of Modern Painters and Sculptors Group Show, watercolors and oils by John Thompson, and two wonderful exhibitions called, respectively, Modern Chinese Painting and the Art of Alaska.

The Chinese painting is in the old tradition, but with a modern flavor, especially in the pictures of the young artist Chang Chao-ho. His people are contemporary, done with the beautiful economy of means and the inevitable rightness of good Chinese art. They and the paintings of the other artists in this show, said to be some of China's finest, say a great deal, even to an occidental, about things of the spirit which are missing from the pictures of most western artists.

The Alaskan Art is full of fierce life. The wooden floats for fishing stretch their necks in the very essence of sea birds, the small ivory seals are fashioned with the love and knowledge that comes of intimate acquaintance. The huge beaks of the bird dance

masks are fierce and impressive, stylized it is true, but as in most "primitive" art, with a view to the enhancement of the feeling of life.

There are chiefs' headdresses inset with abalone shell, beads, and feather ornaments, and ceremonial robes, household utensils, pipes, rattles and clubs; over 800 objects in all, part of an old and unique cultural heritage.

In this eclectic age the Chinese and the Alaskan art, secure in a homogeneous artistic tradition, seem very aristocratic and a little rebuking, uncluttered by the frenzied search for new means of expression, and therefore set free for the expression of the fundamental concerns of art.—DOROTHY PUCCINELLI CRAVATH.

BOOKS

MODERN STORE DESIGN, by Gene Burke and Edgar Kober. 171 pp. Published by Institute of Product Research, Pershing Square Building, Los Angeles 13, 1946.

Modern Store design in the opinion of the authors should bring about "a favorable contact between the seller and the buyer, in an inviting atmosphere, conducive to the convenient and attractive display and transfer of the merchandise to be sold." To show to architects, designers, merchants, manufacturers, interior decorators, display directors, some ways of attaining such ends is the purpose of this book. Those experienced in these fields will be familiar with most, but not all, of its contents; students and beginners will find this work helpful.

Its discussion of the factors and problems of store layout and design is thorough, reliable, and attractively presented. Sketches and drawings effectively supplement the text.

General readers will find the technical treatment of the subject only mildly interesting if at all. Those who leaf through its pages may learn why certain stores are appealing and why they bought

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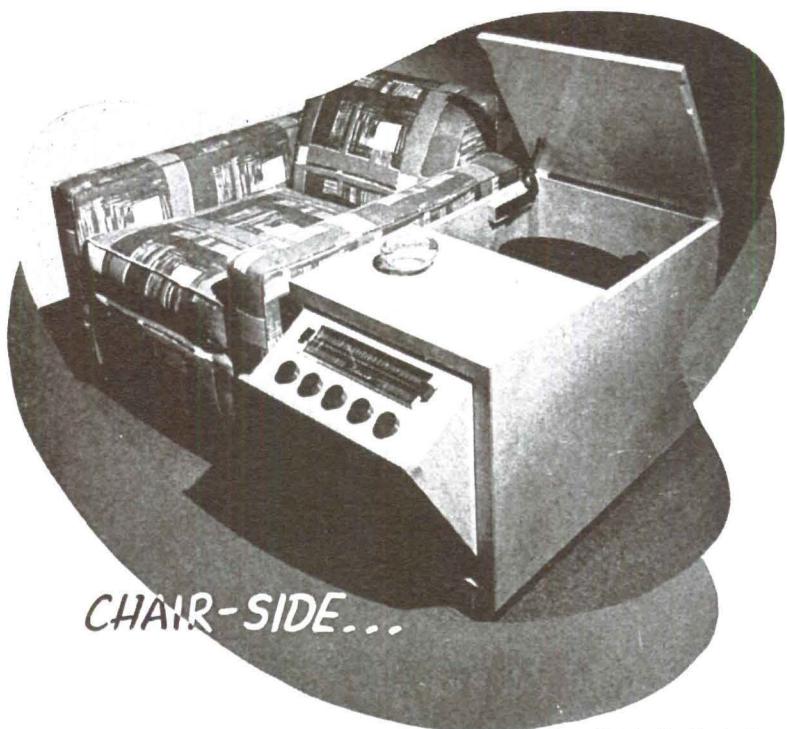
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WAR IS NO DAMN GOOD, by Robert C. Osborn. Garden City, New York: Doubleday & Co., 1946.

The foreword, in childlike lettering, claims that this book "is an attempt to show some of the miseries that make war no damn good." Most of the armed-services miseries shown are also civilian peace-time miseries. The persons, types, and phenomena chosen to prove the author's point, with only slight changes in pen or pencil line, would prove that peace is no damn good either. The high moralistic tone of the foreword is completely out of character with the drawings which make up the bulk of the book. One wishes that the author-artist had tried to be merely amusing.

In amusing the general reader, however, he does not succeed. The hoary gripes, clichés, adaptations of these pages are trite and tiresome. Outside the army and navy the apish army sergeant, the stool pigeon (sic), the successful scrounger, the ninety-day wonders do not entertain. His draftsmanship is no more successful. His work lacks decisiveness and direction. Now it appears indebted to the Henry V cinema, now to the animated cartoon; now it could be the work of a pre-primary scholar, now that of a Latin I student; now it is watered abstractionism, now third-rated Osborn. No large range or scope of talent and inventiveness is evident. His illustrations from other publications—noticeably the Museum of Modern Art's *If You Want to Build a House*—are reused. The drawing named "Power Politics" was formerly labeled 'cave-like security'. "Battle Fatigue" shows marked similarity to the earlier 'claustrophobia'.

The confidence of publishers in the readiness of readers to accept any book no matter what its merit or justification must be unbounded, as measured by this picture book.

ARQUITECTURA PERUANA by Héctor Velarde. 182 pages, 97 halftone illustrations. Pánuco, 63, México: Fondo de Cultura Económica, 1946. \$3.95.

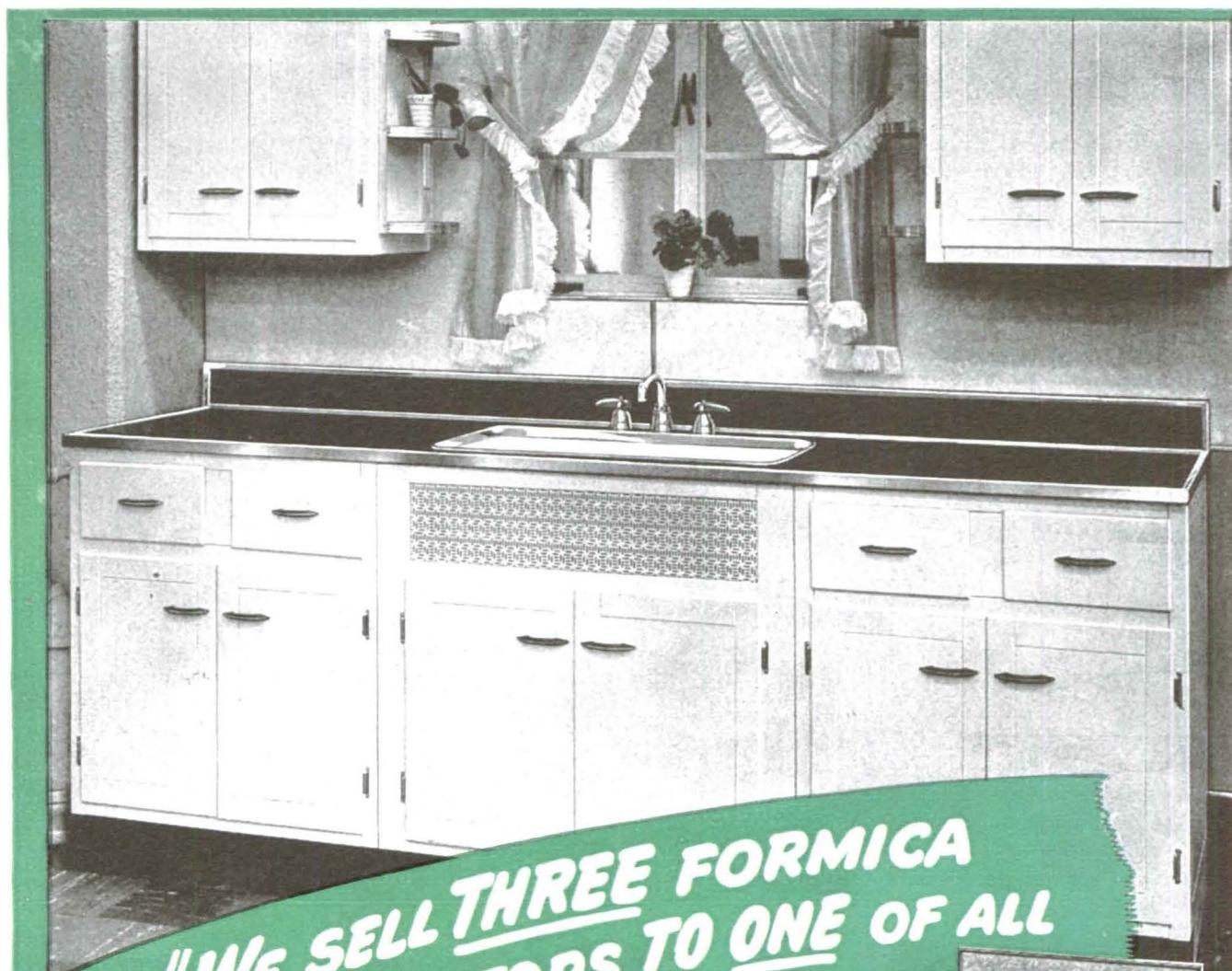
Relatively little is known in this country of the architectural wealth of the Americas outside our boundaries. This paper-bound volume, restricted in usefulness though it is by its Spanish text, can still do much with its large collection of photographs to enlighten us.

Authored by a prominent Peruvian architect the work is an authoritative, concise study of the three periods of Peruvian architecture—pre-Hispanic, Spanish Colonial, and the later Republican. The pre-Inca, Inca, and the Hispanic architecture, the latter mostly churches and religious buildings, by the test of time have proven vitally artistic. The lavish enrichment of those days judged by the architectural canons of the era is esthetically sound, though it might appear to us today as overdone. The modern architectural work which is shown does not compare favorably with that of the earlier periods.

The design of the book is attractive. It is a challenge to publishers in this country to produce equally readable books in inexpensive editions.—LAWRENCE E. MAWN, A.I.A.

CINEMA

At a recent meeting on American Films Abroad, sponsored by the Screen Writers Guild, and addressed by the International Department heads of four studios—Paramount, Universal-International, Metro-Goldwyn Mayer, and RKO—several interesting points were brought out by these experts on American films in the overseas markets. Among other things the difficulties and ramifications of Hollywood censorship problems were discussed as well as production taboos which are designed to remove or minimize the chance of offending nationals or racial minorities in this country or abroad. The French screen writer, Vladimir Pozner, recently returned from Paris, discussed the French attitude to American filmic bad taste and anachronisms, and emphasized that the little things which Hollywood does: dressing a Paris policeman incorrectly, misspelling a French word, or ignoring the rest of France ten kilometers beyond the left bank of the Seine, are in themselves of minor importance. Hollywood's chief offense is shying away or distorting or refusing to face reality, so that Hollywood pictures within the last five or ten years have become a succession of clichés and stereotypes. This charge, M. Pozner stated, is of much greater



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importance than Hollywood's other sins of commission and omission of proper street signs and correct settings.

The most important fact revealed at the meeting was the unofficial statistic cited by one of the International Department chiefs that the revenue from the showing of American films abroad had dropped from 40 to almost 30 percent. These figures are in themselves meaningless unless one realizes that the net profit of almost every film production is represented in the foreign market income. Within the last year, therefore, one fourth of Hollywood's profit has disappeared in the overseas film field, a serious situation for the bookkeeping as well as creative side of the industry, for it is a provable fact that Hollywood producers are reluctant to experiment with anything like new ideas and new approaches to films when times are hard.

The drop in overseas revenue for American pictures is traceable to two things: the restrictions of foreign governments on Hollywood pictures through quota systems, taxes, tariffs and other fiscal barriers; the other reason for the drop is the fact that Hollywood is not making good motion pictures. Consider, for example, the Film Exposition at Cannes to which nations sent their best filmic efforts. We were represented by "The Lost Week End," a fine picture indeed, but not a film giant of the stature of "Wuthering Heights" or "Rebecca" or "The Little Foxes" or this year's "Best Years of Our Lives." It is generally conceded that Hollywood studios are not turning out a sufficient quantity of superlative pictures, and the reason may well be that during the war anything on celluloid packed people into theatres.

Because of the drop of quality in American films there has been a drop in foreign picture attendance. Hollywood pictures have been and probably shall continue to be the most popular entertainment fare. But whether audiences overseas will continue to patronize inferior Hollywood pictures when French, Russian and English competition is strong is a serious question.

Last year when I was in Prague I attended the Czechoslovakian Film Festival. At the time there was an American ban on Czech theaters because the Czech government refused to accept the Ameri-

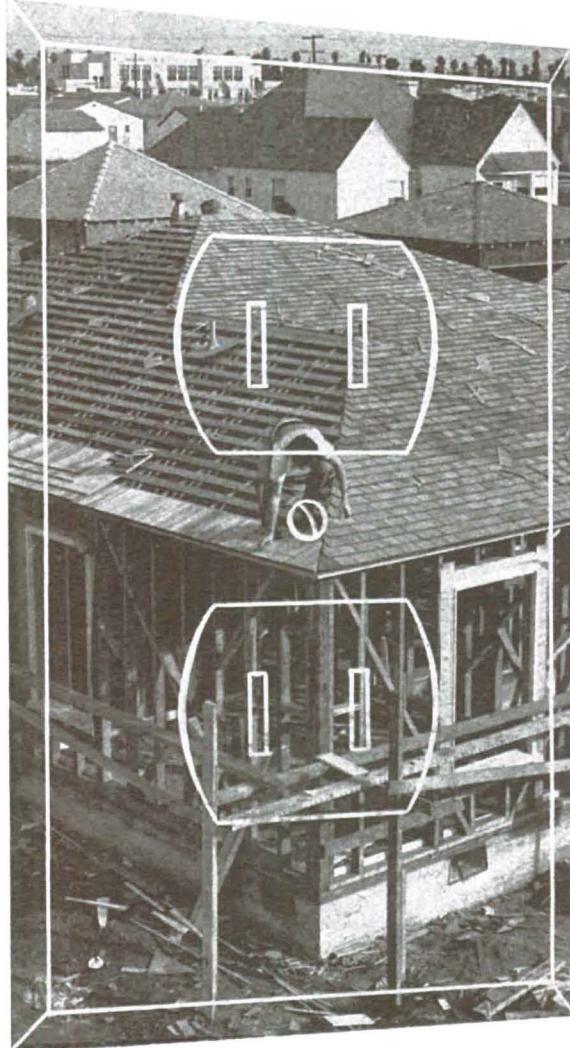
can film deal which was a 50-50 split. Czech audiences had not seen American films since 1938, and they were hungry for them. One of the American companies donated a print of a Deanna Durbin picture to the Czech Ministry of Information, and this film which was then being shown in a large Prague theater was attracting the largest crowds in the city. A film representative of the Czech Ministry of Information at the time confided that native film goers were restive and were insisting more and more on the exhibition of American films. Since that time negotiations for an agreement have been completed and Czech audiences are seeing American films again. But a recent letter from my Czech informant tells me of the disappointment with the films which Hollywood has been sending to that country, and the increasing popularity of British, French and Rusisan films. Hollywood has no monopoly on foreign film houses, and this is an axiom which producers are now only beginning to understand.

A Few Reviews

"The Farmer's Daughter" with Loretta Young and Joseph Cotton is a fine political satire. Except for that oldtime cliche that the servant girl marries the boss' son, there is enough really wonderful dialogue and excellent acting by Miss Young to give this film merit. The handling of the political campaign in which Loretta Young as a Swedish-American housemaid runs against a political wheelhorse is pure Americana and a pure delight.

"Odd Man Out," a British picture with James Mason, is the latest British offering which may serve to keep Hollywood awake nights. The story is somewhat reminiscent of John Ford's "The Informer," the story of an Irish revolutionary who robs a bank and spends the next eight hours trying to elude the Glasgow police. His experiences bring him into the hands of all kinds of people—the venal, the good, the sanctimonious, the inspired, the brave and the timid. The cast is excellent, and it is a refreshing experience to see new talents on the screen. This is a must picture for the discriminating filmgoer, and the publicity which Mr. Mason has been getting as the latest bobbysoxer's delight need dissuade no one from seeing it. He plays, in fact, a rather unheroic role.

What happens to a director when everything he touches turns to



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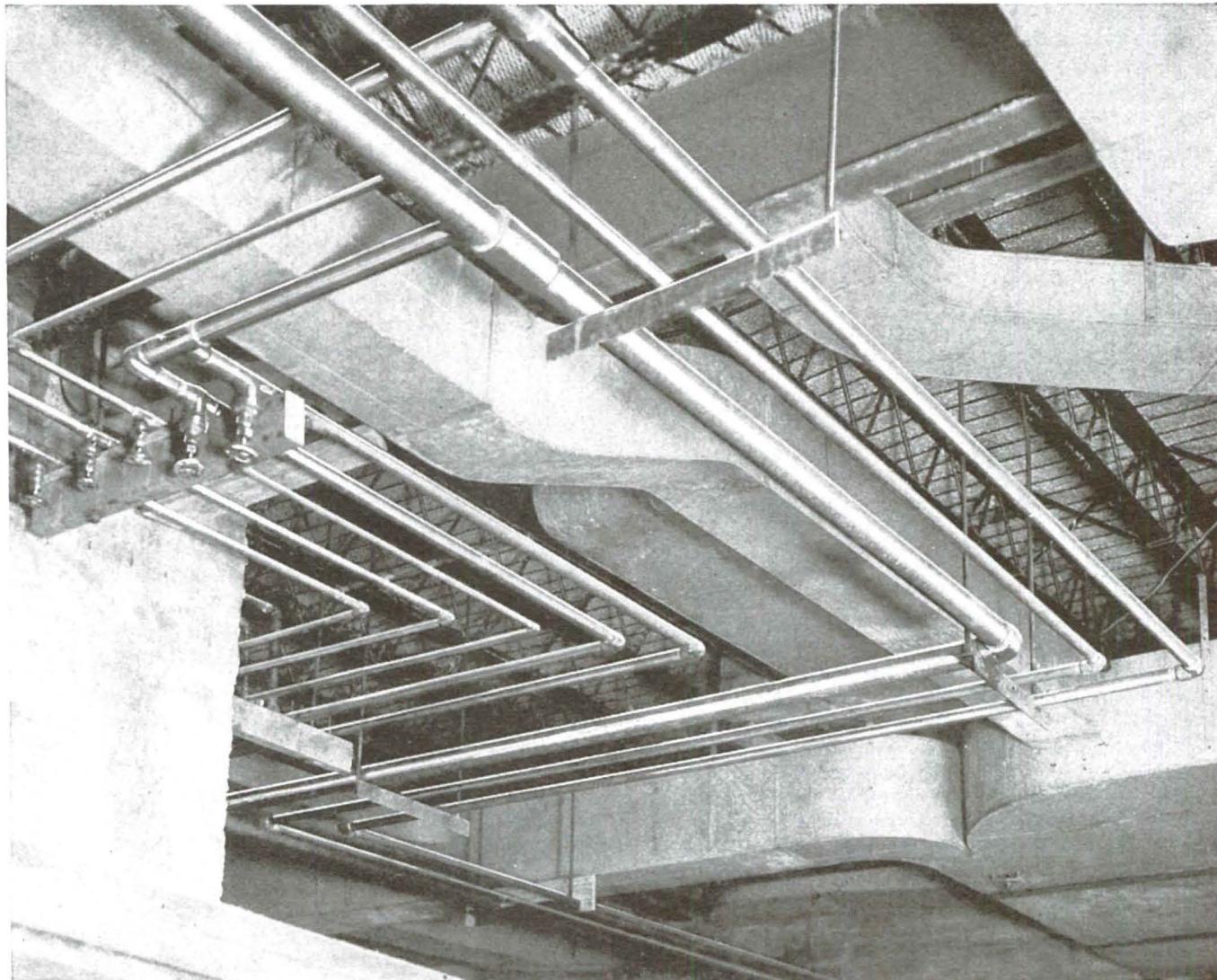
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pure gold has happened in the screen adaptation of "Time Out of Mind." Robert Siodmak, who directed "The Killers" and "The Spiral Staircase," two excellent films, offers us in his latest film the season's most pointless and boring film. One line will suffice. Robert Hutton (badly miscast) as a young composer rises from his piano with what is supposed to be an expression of ecstasy, but which to me looked like bad acting, and says, "My last movement . . . I've just finished it!" The "pure gold" referred to above in the present instance was reference to Mr. Siodmak's promotion as Producer-Director. He has no one to blame but himself and probably his own over-confidence. He was a fine director. In this one the producing breeches were far too big for him.—ROBERT JOSEPH.

MUSIC

CHAMBER MUSIC: The Paganini String Quartet and the Pasquier Trio.

"Everybody turns out for chamber music. It's box-office," remarked a woman's voice, which I shall never identify, out of the crowd going into the lobby at intermission. It's a fact. Los Angeles is becoming a place of enthusiasm for chamber music.

An autumn season which included ten chamber music concerts by Evenings on the Roof musicians and three programs by the Budapest Quartet culminated in the first Los Angeles appearance of the much-anticipated new Paganini Quartet, presented by the Music Guild at the Wilshire-Ebell Theatre. The quartet was formed at the instance of Mrs. W. A. Clark, who bought and placed at its disposal the four Stradivarius instruments once-owned by Paganini. Mrs. Clark's interest included some part in the selection of the premier musician, Robert Maas, cellist formerly of the old Pro-Arte Quartet. Henry Temianka, well known in Los Angeles,

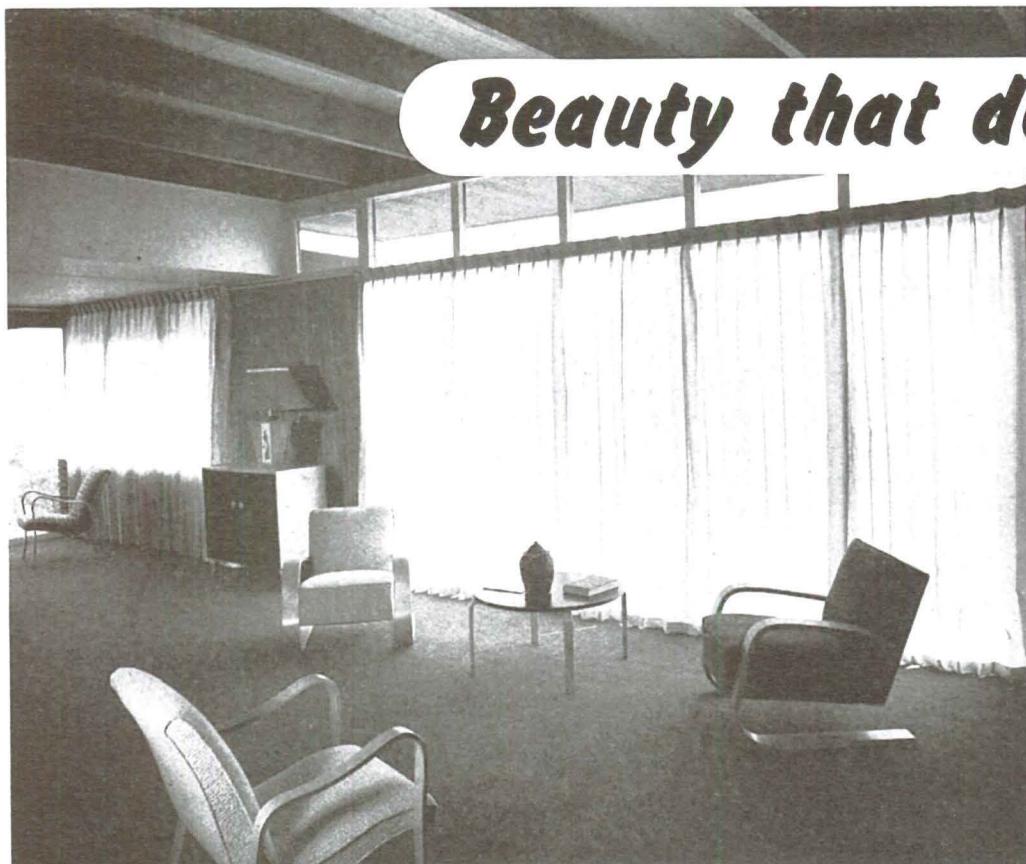
is the first violinist. The second violinist and the violist were imported from Belgium. Mrs. Clark also provided a house in Carmel, California, where the group might spend its summers in practice, and endowed the quartet with enough money to provide generous time for preparation before it need begin earning its own living. By some legerdemain of management a first tour of nearly unprecedented dimensions was arranged.

The Los Angeles program, before a large audience, more than a third of which arrived shamefully late, began with the *Quartet in B flat (The Hunt) K. 458* by Mozart. It is among the least interesting of Mozart's major chamber music works, but its simplicity requires a very clean and pure style in playing, which will show at once, without problems of interpretation, the native texture and quality of the four instruments. This test the Paganini Quartet surmounted with ease.

The second and feature work of the evening was the first performance of a new *Quartet*, written especially for this occasion by Ernest Toch, who now lives in Los Angeles. In an interview quoted by the program notes the composer stated: "If I am asked to indicate a way that could be of some help in approximating the meaning of this music, I might name two poems because these poems occupied me greatly for some time before this work took shape, and also during the months of composing it." The two poems are *Verborgenheit* by Edouard Moericke, the text of a song by Hugo Wolf, and *Faith*, a sonnet by George Santayana, the substance of which is implicit in the first quatrain:

"O world, thou choosest not the better part!
It is not wisdom to be only wise,
And on the inward wisdom close the eyes,
But it is wisest to believe the heart."

The turning inwards from the world, replacing outward shows by inward qualities, the music faithfully and brilliantly realized, to such an extent that the rather youthful and suspiciously artful *weltschmerz* of the sonnet became in the music a true statement of mature and concentrated feeling. Even without the poems, one might have grasped at a first hearing the implication of its thought.



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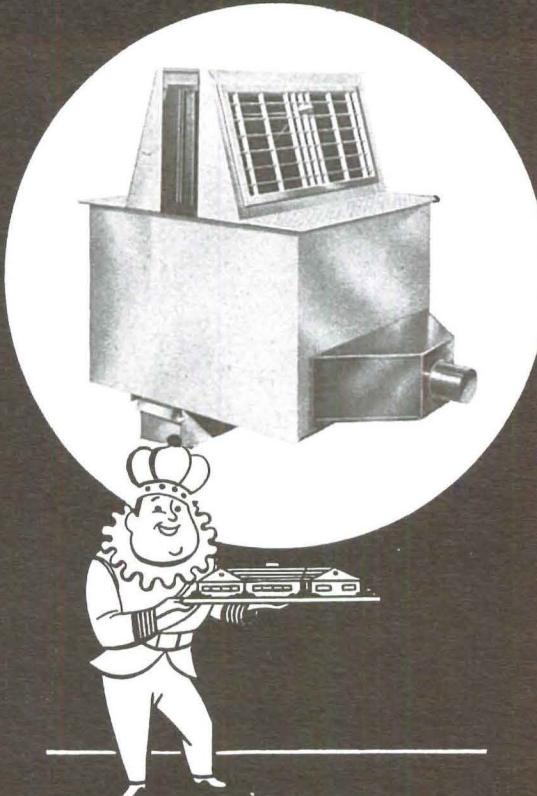
Though the quartet lacks the structural range of Schoenberg or Bartok, it is widely and vividly imagined with an unusual variety of effects, yet without ostentation of effect, since at all times the extreme demands made upon the players are subordinated to the expression of the central feeling.

Two weeks earlier Evenings on the Roof honored Mr. Toch by a performance of *The Chinese Flute* for chamber symphony and orchestra, played by the Pacific Sinfonietta conducted by Manuel Compinsky, with Alice Mock as vocal soloist. This is an earlier work, of light and almost transparent texture, like a series of wash paintings in the Chinese manner, upon poems by Li Tai Po, Sao Han, and Confucius. It is scored for strings, flutes, clarinets, celeste, and a battery of percussion. The performance was well organized and beautifully colored, with fine differentiation of tone. Comparison of the two works, written twenty-five years apart, shows the extent of the composer's creative growth, while making evident his masterly understanding of the use of instruments.

After the intermission the Paganini Quartet delighted the audience by playing the early *Quartet in F*, opus 3:5, by Haydn. The shadows of Mozart and Beethoven overhang many of Haydn's later masterpieces; his early music is smaller but inimitable. After the vast scope of playing required by the Toch *Quartet* it was a pleasure to hear musicians who could rise to such heights of power come down again to the most engaging delicacy. In fact, I should have been well content to agree with the extravagant claims which have been made for these players, if I had not heard the final work of the evening, the Beethoven *Quartet in F minor*, opus 95. After all else has been considered, a quartet must stand or fall by its playing of the Beethoven quartets.

The pace of the opening measures brought a gasp of astonishment from the audience. The second subject restrained this pace to a lovely serenity, but the remainder of the performance continued the initial impetus at a speed entirely beyond the requirements of the music. To provide for such speed the structure of this very emotional quartet had been tidied up in a way that would have startled the composer. The effect was that of a landscape by early De Chirico or by Berman, with sharp lines of perspective, upon which the feeling elements are laid like so many separate and motionless objects, or as though an interior decorator had made it *modern*, putting artificial *decor* in the place of homely thought. This new sophistication found great favor with the audience, though whether because of the technical virtuosity or because of the unusual substitute for a structural conception I cannot say. That this peculiarity or mannerism is not confined to the one quartet was shown when the group played as an encore, and with like velocity and even more brilliance, the finale of the *Quartet opus 59:2*. Lovers of chamber music may hear better playing every Saturday morning, when the new Pro-Arte Quartet broadcasts over the Mutual network from its permanent home on the University of Wisconsin campus. This group has improved vastly since its appearance here last season.

During February the Music Guild brought to the Wilshire-Ebell Theatre the Pasquier String Trio, three brothers, whose quietly demonstrative intellectual reading proved too formal for the Beethoven *Serenade opus 8*. The *Trio in A minor opus 77b*, by Max Reger, gave sparkling pleasure, though it is written as though that master, who often notated his casual thoughts on table napkins, had sewed together a collection of napkins with measure rests to mark the edges. The Francaix Trio showed that young composer's best French mannerisms. But the joy of the evening for me was the reading of four *Fugues* from the *Well-Tempered Keyboard* by Bach, arranged for Van Swieten's string trio by Mozart with the substitution of Mozart's own *Adagios* for Bach's *Preludes*. The careful transcriptions of the *Fugues* show Mozart's wondering pleasure in this music, the work of the only composer of his experience who was his equal. The four *Adagios* at once discover and expound a new art of instrumental counterpoint, a distinctively Mozartian development, which even Beethoven did not approximate. Students of the later music of Mozart need to know and study these *Adagios*, for they contain the secret not only of his last quartets but of an art that is still immanent, like that of Bach's *Brandenburg Concertos*, waiting to be used by composers who will forget the pretensions of the neo-classic in the knowledge of that further dimension of creative thought which is the truly classic.—PETER YATES.



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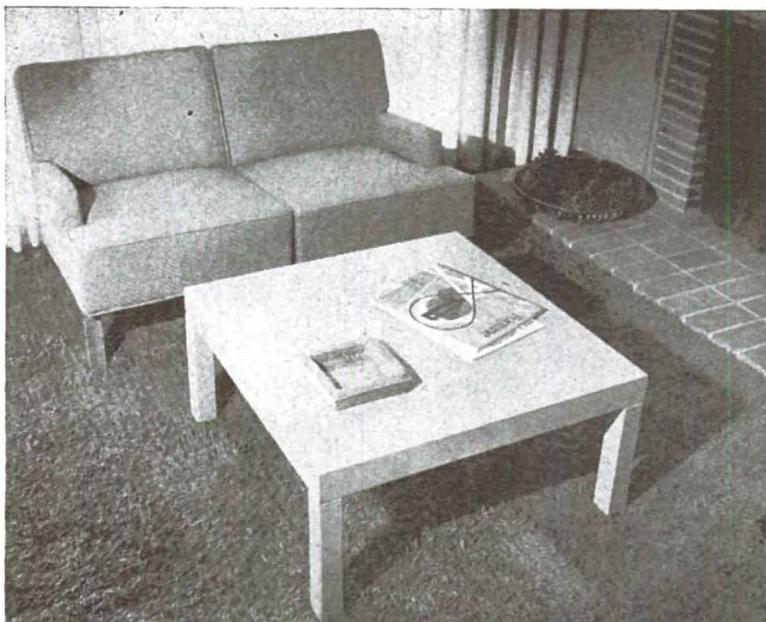
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Reasons for having a cellar and suggestions as to how basements can be used to better advantage are listed in a booklet, "How to Make the Most of Your Cellar," issued by the Bilco Company, which manufactures steel doors for outside cellar entrances and complete steel cellar stair units. The booklet, which can be had for 10 cents, is more practical than most—someone with a reasonable imagination had a hand in laying it out.

All steps in farm electrification and wiring are presented in a manner even the layman can understand—yet all the technical data is there in a comprehensive 44-page booklet published by the Westinghouse Corporation. This booklet, which should be valuable to any architect or builder likely to have to handle such a project, can be obtained for 25 cents a copy.

Steel insulation—Ferro-Therm—is described in a series of published, illustrated bulletins by the American Flange & Manufacturing Company. The company, explaining that it is "reflective" insulation, says that it literally makes heat bounce off either side. The bulletins state that, installed in a home, it acts as a protective shield which cannot be penetrated by fire, rodents, insects or termites, and that odors can not cling to it.

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At a nickel a copy the General Electric Company has available a 16-page full-color booklet showing what its electric sink does to the old bogey, housework. At a dime a copy it has available a 36-page full-color booklet on home wiring. Both are well done, particularly the latter, which has eight pages of semi-technical information, designed for use by architects and contractors, on wire sizes, number of outlets, spacing outlets, and other pertinent information.

A four-page folder on Gunite building construction has been published by the Johnson Western Company of California. The booklet describes the step by step construction of solid reinforced concrete buildings with the material sprayed under pressure against a one-wall form instead of the double forms required for poured concrete. Copies of the booklet may be obtained by writing to Johnson Western at Box 6, San Pedro, California.

First production models of the new household Precipitron, the electrostatic air cleaner that removes 85 to 90 per cent of all dust in the circulating air streams in homes as large as eight rooms, have moved off the assembly line at the plant of the B. F. Sturtevant Company Division of Westinghouse Electric. It will be available either in a compact cabinet model about the size of a refrigerator, or built into a furnace unit by furnace manufacturers. The cabinet model is being made for use in conjunction with a warm air heating system or with an independent air circulating or air conditioning system. It will sell at \$420 plus installation cost.

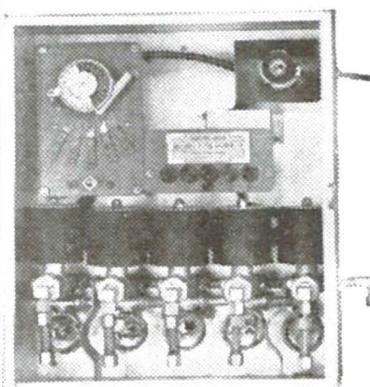
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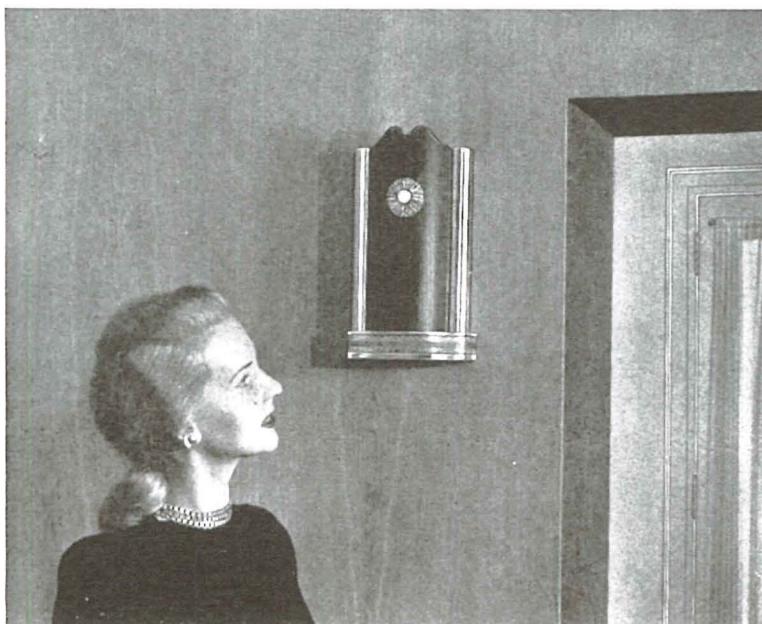
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The "Glidaway," a new type sliding door unit that works without rollers, is now being sold by United States Plywood Corporation. Units are available for both single and double pocket opening and are designed for standard four-inch walls. Doors are sold separately from the Glidaway frames but any design door, flush or panel, may be adapted to the frame providing thickness is not more than $1\frac{3}{8}$ inches. Frames are available in a range of stock sizes to fit various door widths and heights.

Genie, a new "designed in" can opener that uses a plain roller to get a clean, shearing cut, has been put on the market by the Robert H. Clark Company, western manufacturer of precision cutting tools. It can be installed on a wall or on a cupboard shelf—in either case it can be folded out of the way.

A new solution to the old problem of dining space is suggested by the Fain Foldinette—a dining set that disappears—manufactured by Sierra Wood Products, Inc., which now is in production on the item. It is a good product, and has been merit specified in

(continued on page 39)

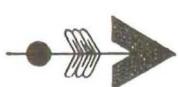
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By act of Congress (Storting) in Norway a new professorship has been created in Norway's Institute of Technology. This position is now open. The professorship's department, "Architectural Form Theory" (technic and form)—the professorship's field of instruction, will be explained by a committee in the Institute. A Norwegian architect is desired to fill this professorship. For further particulars please write to "Norges Tekniske Høgskole sekretariat," Trondheim, Norway.

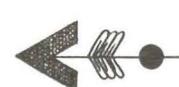
The annual salary is 9,000 kroner, with age increases of 900 kroner after 2, 4 and 6 years. In addition to this an automatic increase which may be in force at any time—2,475 kroner annually at the present time, this will increase to 2,750 kroner annually; plus a crisis increase (high cost of living bonus) amounting to 750 kroner annually. The crisis bonus will be 150 kroner beginning March 1st and 150 Kroner beginning September 1st, 1947. 10% of the regular salary up to 1000 kroner annually, is deducted for the government pension fund.

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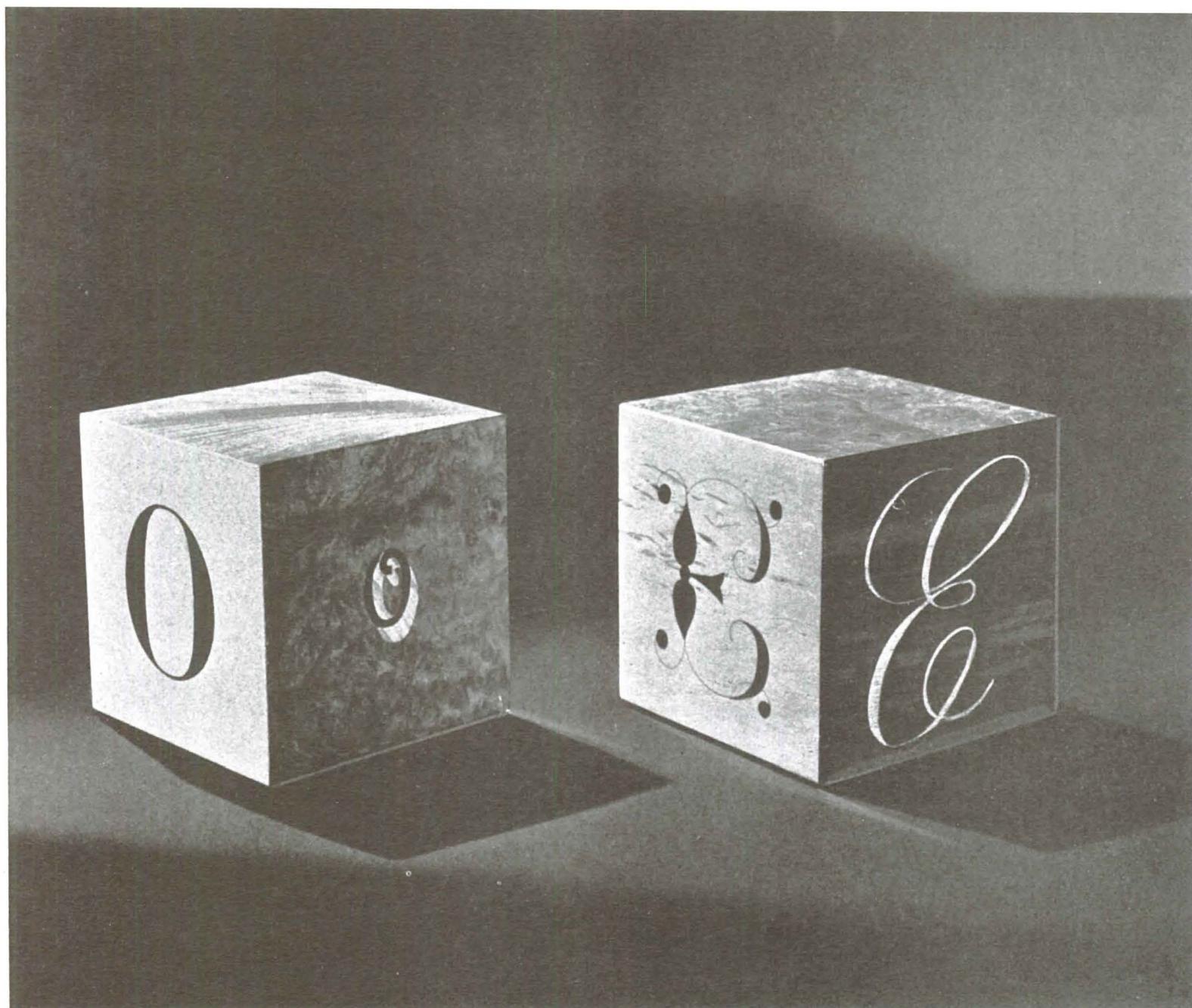


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notes

in passing

There are, of course, too many who are inclined to think of this confusing time as merely another phase, another troubled moment, in the even tenor of our national existence; as though we were suffering a kind of temporary plague which, having run its course, will leave us to settle back into what the late President Harding so unbeautifully called "normalcy".

Perhaps we are not yet ready to admit that the past never creates a norm for the future, but merely contributes factors that, in re-arrangement, become useful guideposts. It is just possible that we are in the beginning of a time when it is necessary to actually live up to first principles in order to prove them. Most of us feel, however vaguely, a kind of resentment that we find ourselves at a time in history when we must be the ones to give reality to all the fine, brave things to which the Christian era has pretended in its long existence. It is a shock to realize that the answer to all our lip service is, simply and rudely—"put up or shut up". It forces us, for the first time, to look directly at our intentions and to act upon what we have thought all along we meant when we accepted things like the Ten Commandments, and the Bill of Rights and all of the accepted standards of the democratic idea.

We can no longer avoid the necessity of proving democracy on its own merits and not by what we politely pretend it is in our Sunday talk. Whatever our personal regrets, it becomes too obvious that the left hand has damn well got to know what the right hand is doing if we are to make any real sense. Actually we commit the greatest injustice against ourselves when we insist upon the right to be emotional about public affairs and force each issue to coincide with our preconceived notions about our own rights as against the rights of all others.

In a world of advancing technologies the frontiersmen's attitude of "root hog or die" becomes as untenable as it is ridiculous—as ridiculous, indeed, as any attempt to measure manpower against atomic power. While it is probably true that we have no wish to live by science alone, any attempt to deliberately and ignorantly defy the facts of science, is nothing more substantial than a childish tantrum of defiance.

The many sided issues that confront us are obviously not to be solved by political wishful-thinking, and nobility of purpose will no longer substitute for honest cooperation in the solution of problems that exist beyond our own immediate interests. We live in a world with a lot of other people who have slowly, over many hundreds of weary years, become aware of their own human identity. If we have been fortunate and many times blessed over them, we cannot, by that fact alone, expect them to be satisfied with misery as a permanent constant in their way of life.

One of the glories of which we are most aware, and often irritatingly vocal, is our progress from an uncivilized outpost to the richest and most powerful nation in the world. Whatever it was that moved us in the first place to this dream of greatness exists wherever other men live and dream, and because of our own deep remembrance of our struggles, it becomes a tragic blindness when too many of us refuse to see that others, because they are men, will inevitably be moved by the same human ambitions.

For those who really believe in the democratic system there can be no compromise with any hypocrisy for one moment beyond that in which it is fully recognized. And, if we admit an obligation "to do unto others", then no amount of Bilboism and McKellarism can change the rules of human decency.

While no one but a fool refuses to admit that we live in a world where there is still a bitter necessity to watch ourselves in the clinches, we cannot really expect other men to talk reason if our invitation contains the threat to knock their teeth down their throats if they do not agree with us. And we should also keep in mind, as we become increasingly annoyed with the constant state of crisis, that other men are forced to an irritating urgency by the hard reality of the kind of misery and starvation that we have never experienced.

There is nothing in these desperate times more important than our own full understanding of what our great democratic system really means to man as an individual, and to man as society. Fortunately, none of it rests upon vague generalities. The great first principles have been stated and fought for over and over again. They rest upon no mystique, no contrivance of tricks. It is no pious shadowy substance of mere nobility. Democracy means what it says, and whenever and wherever we are great, we are great because of that meaning. We only do violence to it and to ourselves when we are betrayed, by weakness and ignorance, into refusing it to our fellow men.



(Left) "Frightened Horse" by Theodore Géricault.

(Below) "Yvette Guilbert Taking a Curtain Call" by Henri de Toulouse-Lautrec.

(Upper Left) "L'Arlésienne" by Paul Gauguin.

(Upper Right) "The Postman" by Vincent Van Gogh.

(Bottom) "Two Skulls" by Paul Cezanne.

(Right) "Young Girl With Sketch-Book" by Georges Seurat.

When it had been decided to bring together a collection of 19th Century French Drawings for a major exhibition at the California Palace of the Legion of Honor in San Francisco three important presentation problems were recognized. The first was posed by the very nature of a drawing. It is an intimate thing, to be viewed at close range. The second problem expanded from the first. The drawing, as such, being intimate and quiet, must somehow be infused with a dynamic character which would underline its importance; particularly here because this was to be "the most comprehensive survey of its kind ever presented on the West Coast." The third problem was one of time. The work of the past century must be projected into our own time in such a subtle way that the timeless importance of the work would be accepted unconsciously while nothing of its own time element became submerged. There was a double problem here for the architectural character of the Legion of Honor is baroque. Whatever was done in the technique of presentation must attempt to minimize this.

The completed presentation, designed by Charles Porter, Jr., is, at once, exciting and restrained, accomplishing by the simplest means and with a good deal of ingenuity, solutions to all the problems involved.

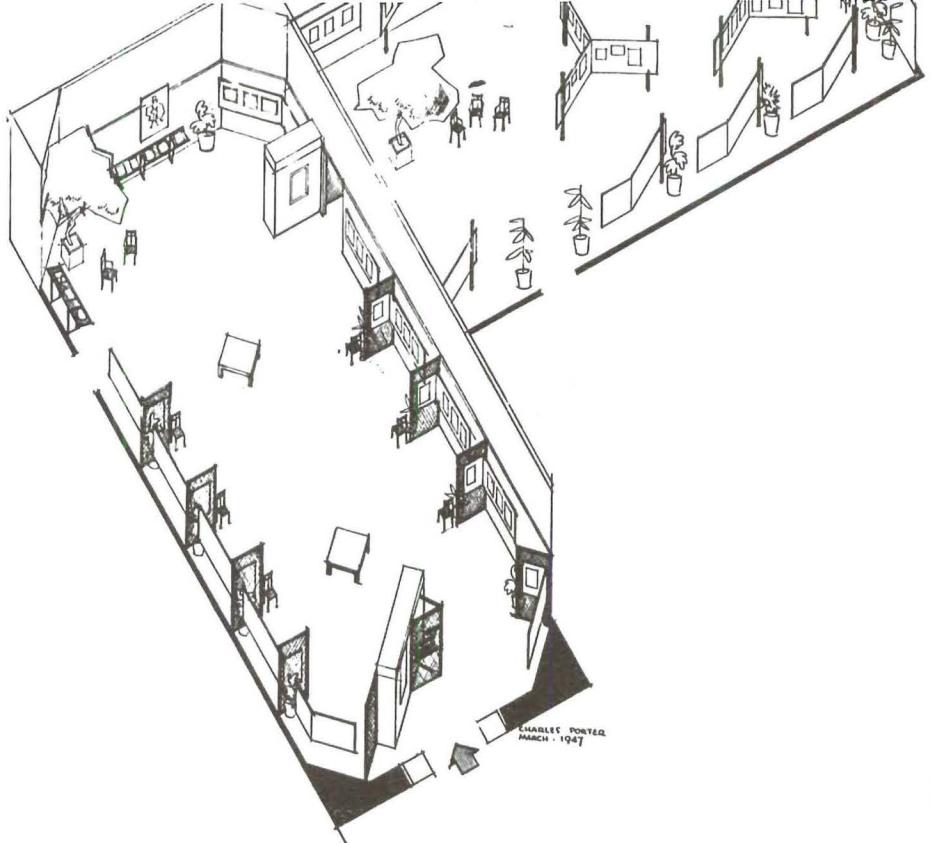
A bold device, the painting of the horizontal 8' x 4' display panels a full, deep charcoal black, has been used to achieve several of the desired ends. Most important is that these black panels focus the attention upon the exhibit space. They also give tremendous dramatic boost to each drawing. The black keeps the eye within the low strata of the gallery, thus minimizing almost to the point of non-existence the upper, uninteresting and baroque reaches reaches of the rooms.

The black panels are set against a yellow band along two sides of the large main gallery which returns on the third wall as an off-white verging on tan. The judicious use of planting softens the hard lines of straight forward construction and expanded metal baffles, set at right angles to the solid black panels and extending vertically from the floor to the height of the colored wall bands, contribute a feeling of lightness and transparency while breaking up the display areas into intimate exhibit units.

In the second gallery the black wall panels float on the color bands with an extension of the panel swinging free from the wall. Two center display units are an arrangement of three eight foot panels each. In plan the three panels join one end on a common axis and present equal sectors for display. The design requires only three legs at the outer ends of the panels for support. Here the weight of the black is offset by the sense of things floating.

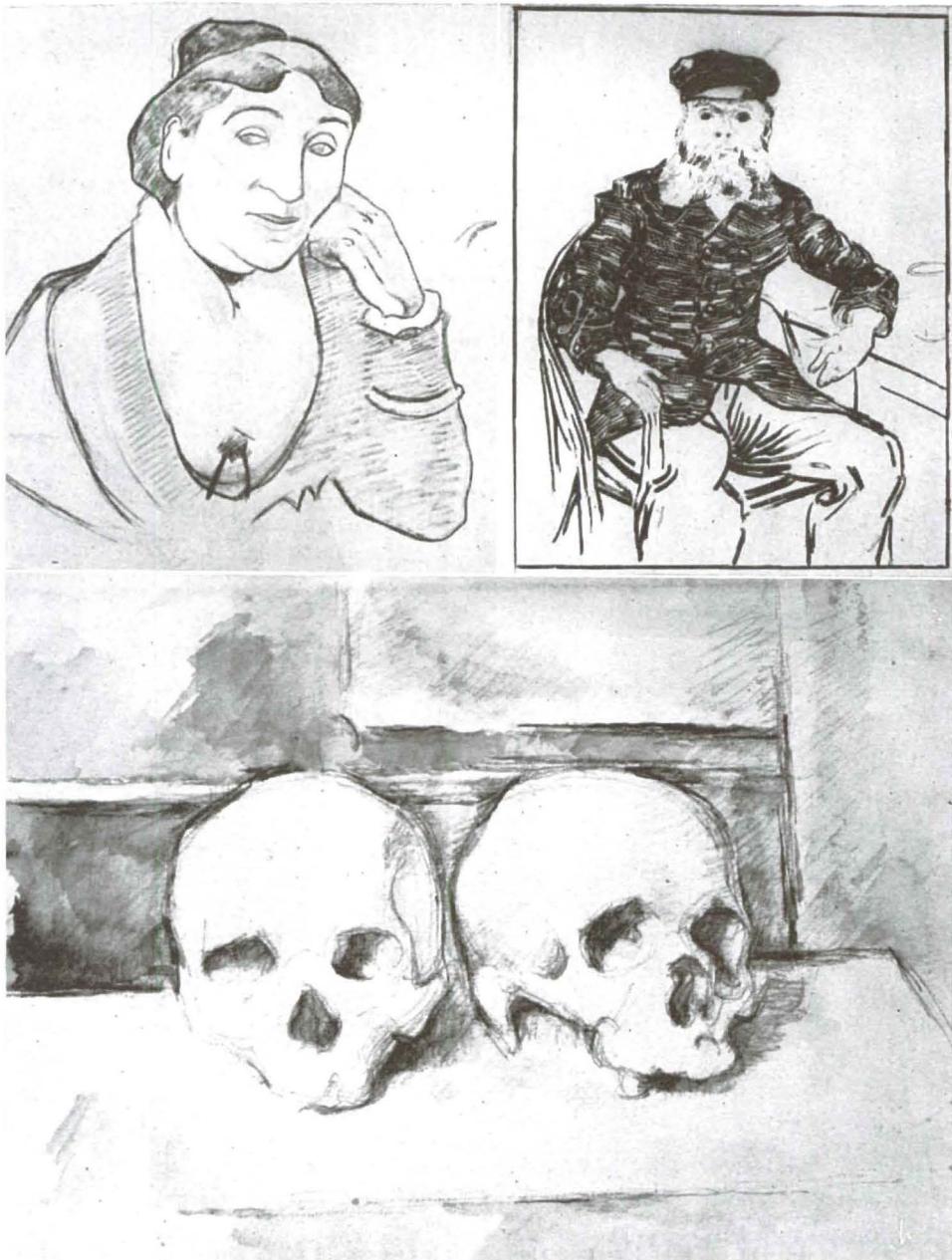
The setting for the Exhibit of 19th Century French Drawings balances nicely upon the apex of its purpose: to be a fine contemporary frame for the masterworks it presents.—SQUIRE KNOWLES.

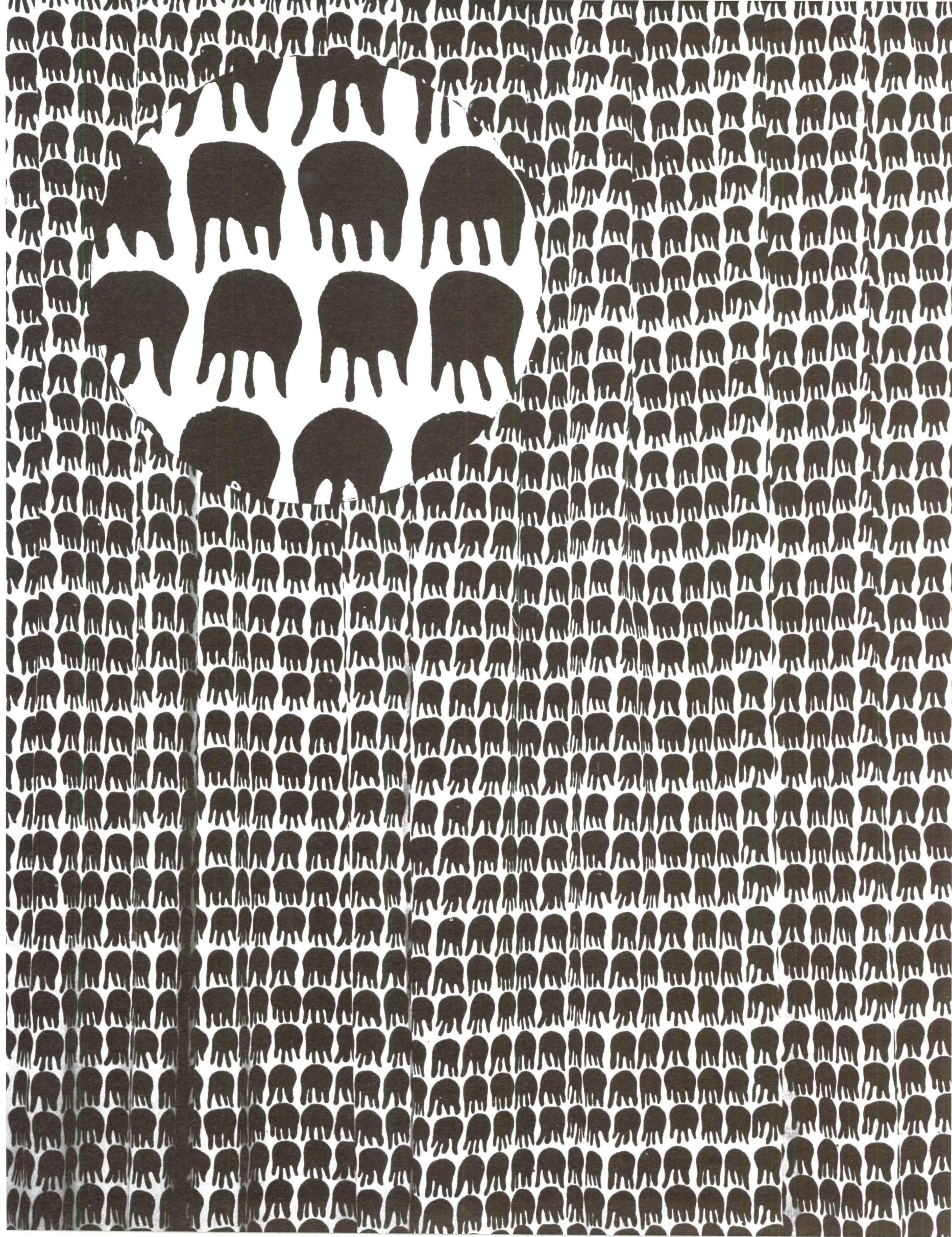




More than one hundred and fifty master drawings by the greatest artists of the French School of the 19th Century have been assembled by the California Palace of the Legion of Honor in San Francisco to form the most comprehensive loan exhibition of its kind ever held on the West Coast. It includes outstanding examples of the work of such masters as Ingres, Degas, Manet, Renoir, Seurat, Toulouse-Lautrec and Van Gough. By "master" drawing is meant the original studies from which the artists' more famous finished work is developed. The term 'drawing' has been interpreted in its broadest sense to include pastels and watercolors as well as drawings in pencil, pen, ink, and wash.

DESIGN FOR AN EXHIBITION OF 19th CENTURY FRENCH DRAWINGS





PRINTED TEXTILES

FIRST PRIZE, YVONNE DELATTRE, BLUE SPOTS ON TAN GROUND



LEAVES AND FERN ON YELLOW GROUND



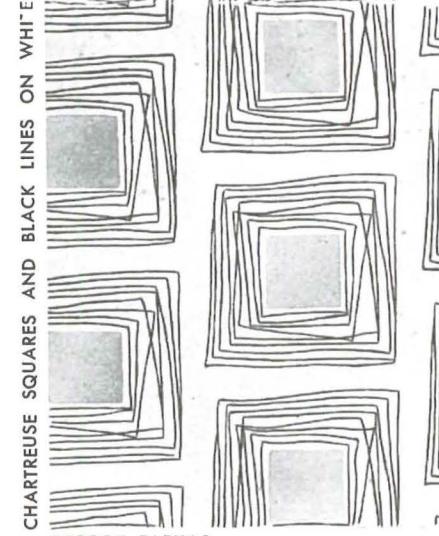
RED, YELLOW AND BLACK LEOPARDS ON GREY GROUND



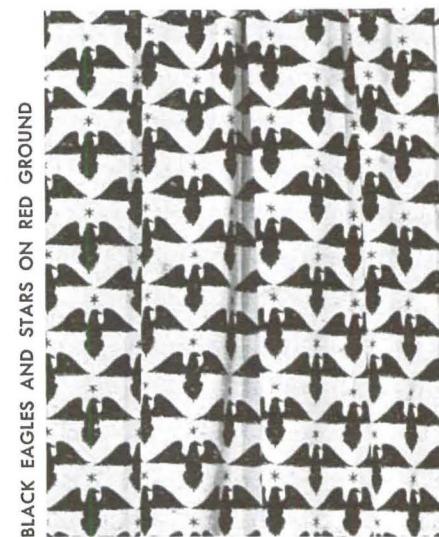
RHYTHM DESIGN ON WHITE GROUND



STONE PATTERN ON WHITE GROUND



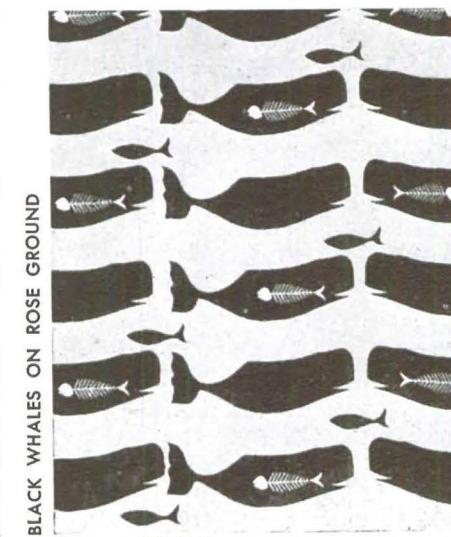
CHARTREUSE SQUARES AND BLACK LINES ON WHITE GROUND



BLACK EAGLES AND STARS ON RED GROUND



BROWN TRIANGULAR BLOCKS ON NATURAL GROUND



BLACK WHALES ON ROSE GROUND

The Industrial Design Department of the Museum of Modern Art announced its prize-winning designs from the national competition of PRINTED TEXTILES FOR THE HOME. The four prize-winning designs were executed in a variety of color combinations and were chosen from 2,443 entrees.

The first prize went to Yvonne Delattre, for her BLUE SPOTS ON TAN GROUND. The second prize went to Milton Weiner. His highly stylized "LEAVES AND FERNS ON A YELLOW BACKGROUND" have a quiet dignity. Mr. Weiner who took second place also tied with Fredric Karoly for third place. Mr. Karoly's "RHYTHM DESIGN ON WHITE GROUND" is a free and easy 'ribbon of molasses' sort of vertical flow. Mr. Weiner's design of "BLACK EAGLES AND STARS ON A RED GROUND" is crisp sharp and quite militant in feel.

There were many other designs which received honorable mention. Mrs. Reba C. Weiner submitted an amusing "BLACK WHALES ON ROSE GROUND."

Mr. George Farkas designed an extremely large and fresh "CHARTREUSE SQUARES AND BLACK LINES ON WHITE GROUND."

Alexander Girard and Eero Saarinen, developed a "BROWN, YELLOW AND PURPLE STONE PATTERN ON WHITE GROUND"

Juliet Kepes presented a bold and simplified "RED, YELLOW AND BLACK LEOPARDS ON GREY GROUND."

Marianne Strengell designed a "BROWN TRIANGULAR BLOCKS ON NATURAL GROUND."

The Jury:

Marcel Breuer, Architect and Designer

Zelina C. Brunschwig, Director of Design, Brunschwig and Fils

Rene d'Harnoncourt, Director of Department of Manual Industry, Museum of Modern Art
Aline B. Louchheim, Managing Editor, Art News

James Johnson Sweeney, formerly Director of Department of Painting and Sculpture,
Museum of Modern Art



1946 FURNITURE DESIGN
MOLDED PLYWOOD CHROME-PLATED STEEL RODS
APPROXIMATE PRICE \$100-\$150

A.I.D. AWARDS

"A competition was initiated by the American Institute of Decorators to award Citations of Merit to the Designers of outstanding work in Fabrics, Furniture, Floor Coverings and Wall Coverings. The object of these citations is to make known to the consumer public what the market offers in good design, and to commend the Designers who, in the opinion of the jurors, have created the best designs in these fields.

"As far as the average buyer is concerned, and particularly those who are most uncertain of their judgment, there has been to date no body of opinion not suspect of ulterior motives to which he could turn in trying to winnow out the good from the bad. It is with this in mind that the Institute of Decorators, which is profoundly interested both in the improvement of market production and in a quickening of discrimination in general, has undertaken the initiative. In these Citations awarded by a jury representing various approaches to the problems, the American Institute of Decorators is seeking to single out and give disinterested publicity to those design productions which are considered by the jurors to be of outstanding quality. While the approach to the problem is entirely logical and practical, a continuous sequence of such judgments and awards will be needed before they can become of really marked significance."

Meyric R. Rogers, Curator
Department of Decorative &
Industrial Arts
The Art Institute of Chicago

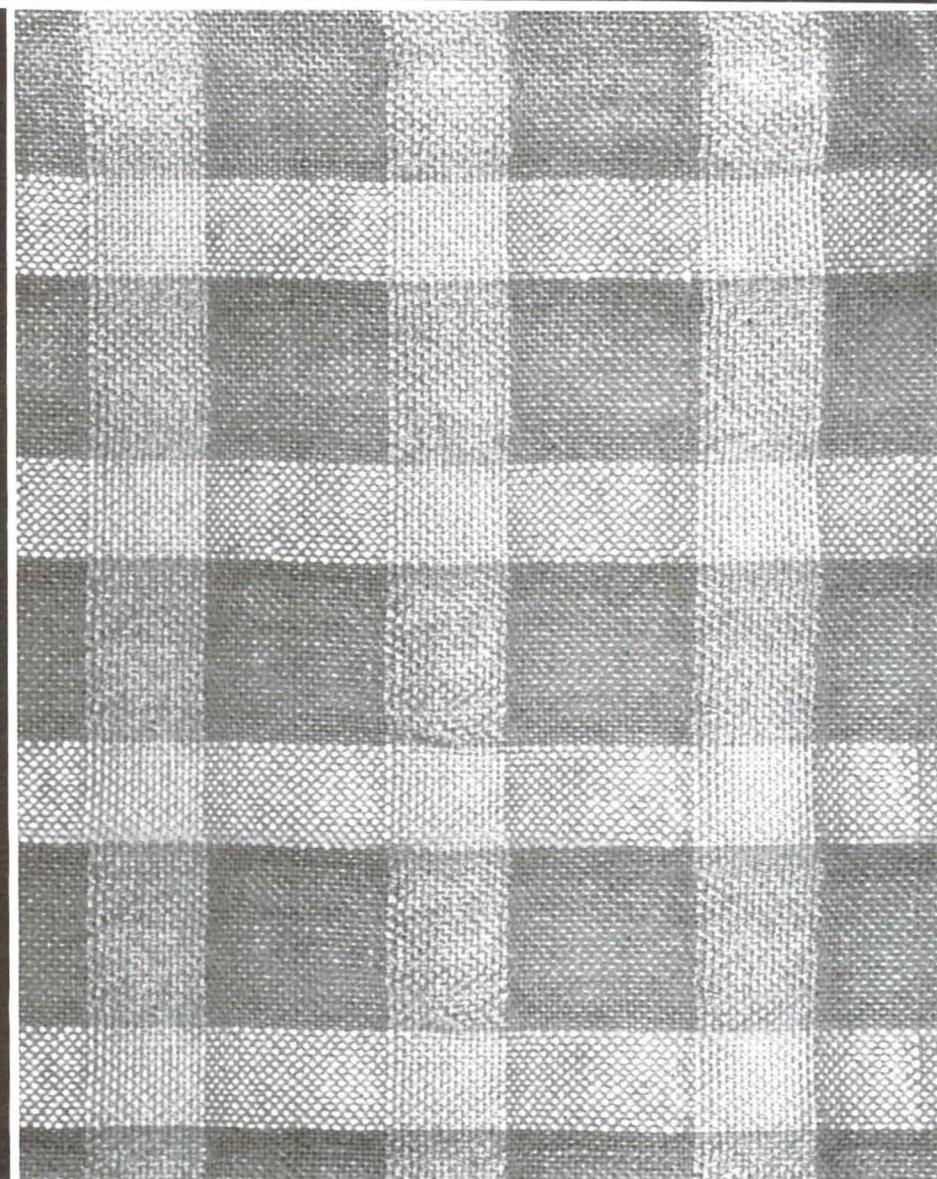
JURY:

Richard F. Bach
John Gerald
Richard B. Gump
Edgar Kaufmann, Jr.
Meyric R. Rogers
Edward D. Stone
William W. Wurster

Two furniture designs by Charles Eames tied for first place. A coffee table in a molded plywood with chrome-plated steel rods offered in a natural or reddish brown finish and a chair of the same construction in black, dark brown or red finish. The manufacturer is Evans Products Company.

The winning Dorothy Liebes design for fabric is a wool, rayon and flax weave in a block pattern shown in variations of a chartreuse color and is manufactured by Goodall Fabrics, Incorporated.

The wallpaper award won by Bent Karlby of Copenhagen, Denmark. This design is a rich monochromatic floral pattern and is manufactured by Danske Tapetfabrikker A/S, Copenhagen.



“ARCHITECTURE TODAY”

By ERIC MENDELSOHN

Architects of today reject the narrow assumption—unheard of in history—that Architecture has outlived its true destiny: to shape the visual world of man, his cities, his regions, his country as part of one world.

We believe that our own structural materials, our artistic concepts and social understanding will enable us not to stand behind the times and men who built Augsburg and Avila, Peking and Prague, Siena and San Gimignano.

And so, we must stop erecting our buildings in contradiction of the spirit of Democracy which rightly and constitutionally rejects class-divisions and feudal privileges.

Buildings which in appearance deceive the human hopes, in plan and construction the material expectations our time and age has worked out for us.

Buildings that take no consideration of climatic conditions, sun-exposure and prevailing winds, no consideration of building-economy and work-efficiency because they rely solely upon the superficial effect of a pre-conceived geometrical pattern, upon the grandiloquence of an outlived political, economic and social mentality.

Buildings representing an America which her great soldiers and statesmen have not willed to exist, her great poets and philosophers have openly condemned, the inventions of her great engineers and scientists have visibly surpassed.

Buildings that represent the falsification of an idea which to restore its original lustre, world wars were fought for, our men sacrificed, our fortunes spent.

The unintelligent interpretation of a continent that harbors a highly intelligent people, simple and genuine in their creeds, daring and inventive in their deeds, the one-sided interpretation of a continent that comprises all geographical and climatic conditions we know of.

Conditions which, in spite of a common constitution and allegiance, divide America's three million square miles into many regions specific in the character of their land and the characteristics of their population—a world in itself, rich in its material resources, powerful in its mental energy. A world still young but sufficiently matured to desist from looking to any other continent for guidance.

As America has desisted from following up the modes of life lived under different skies, under different constitutions and habitats, so it must cease, at last, imitating the visible forms, which different constellations had created, different times of material knowledge, mental disposition and social contents.

America must stop lightening her sentiments by the “ancient lights” of Greek Temples and Roman Palaces, firing her pride by the rising masses of Medieval churches and fortifications—stop rousing her ambitions by sheer magnitude and numbers.

And, indeed, the free people of the Eastern States—released from Europe's many centuries of physical and mental slavery—did find their own expressions at the very start of their career; did blend their heritage of a baronial

and relatively tiny Britain with the simple attitude of their communal settlements, with the great scale of their vast new country. Perfect solutions for a northern region where summers are humid and hot, winters piercingly cold.

In the Southwest of the States, however, the climate is dry, the heat intense. A desert-country like the arid parts of Spain which discovered, colonized, and influenced the West of America, as England did with the East.

The mesas and churches of Arizona and New Mexico are free from formal restraint, have the vigorous expression of a stimulating climate, the liberty of space which desert-people cherish as their foremost privilege. They are—in principle of building—the perfect solutions for their specific regions.

Unfortunately, the deepest source of influence—entirely of the hemisphere we live in—could not exert its power because it was unknown or alien to the European immigrants who started this country as a European dependency—the ancient civilization of the American Indians; an original civilization which Spain destroyed—as Rome did with Judaea—in order to crush the spirit of the conquered through the imported spiritual symbols of the conqueror.

Had it been known, it certainly would have directed the visual expressions of this country toward the incomparable value of an indigenous and genuine art.

For, the structural force of its stone buildings, their artistic imagination is as great as the ancient temple of Egypt's Pharaoh, the ancient castle of Agamemnon of Greece. The power of their religious philosophy and organization could not have failed to counteract the destructive influence of a political and spiritually declining Europe, the disorganizing economy and social effects of the European materialist conception of life, to which this country gave way, and which—finally—have involved the whole world in world-wars and revolutions.

That age of general disorder which history will register as the great rise of man's brain, as the great decline of man's heart.

The jungles of metropolitan cities all around the globe and its most visible, its devastating proof.

At the beginning of this new age, we—above all—must use our financial and natural resources, our inventive power and power of enterprise to rebuild our own country America—and not stay twenty years behind the planning experiments and building experiences of other countries:

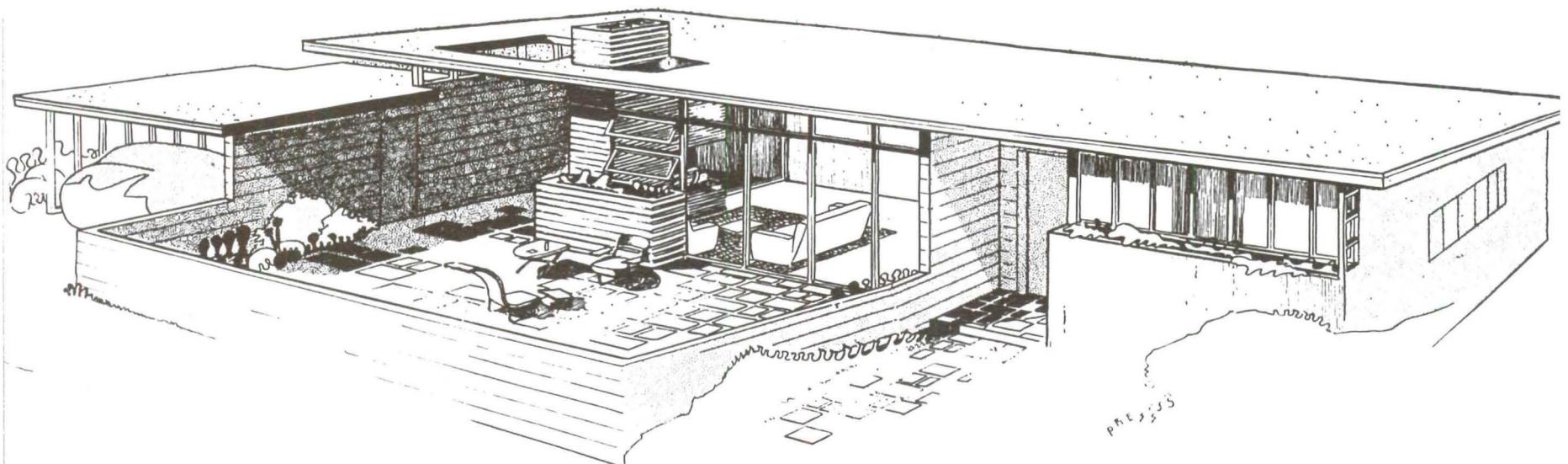
Frankfurt's pre-Hitler Roemer Stadt, pre-war Amsterdam's extensive re-organization, Sweden's and Denmark's cooperative housing, Finland's great public buildings.

After peace is fully restored, Europe will recover more quickly than we think, and—out of her typical condition: material poverty and historic wealth: create new villages, towns and cities, new regional and continental planning concepts, build and plan as if nothing existed before, and man—for the first time—has to create his own environment.

This will be Europe's challenge to the post-war world which we must be prepared to accept. Because, for the first time in history our

(Continued on page 42)

PART 2

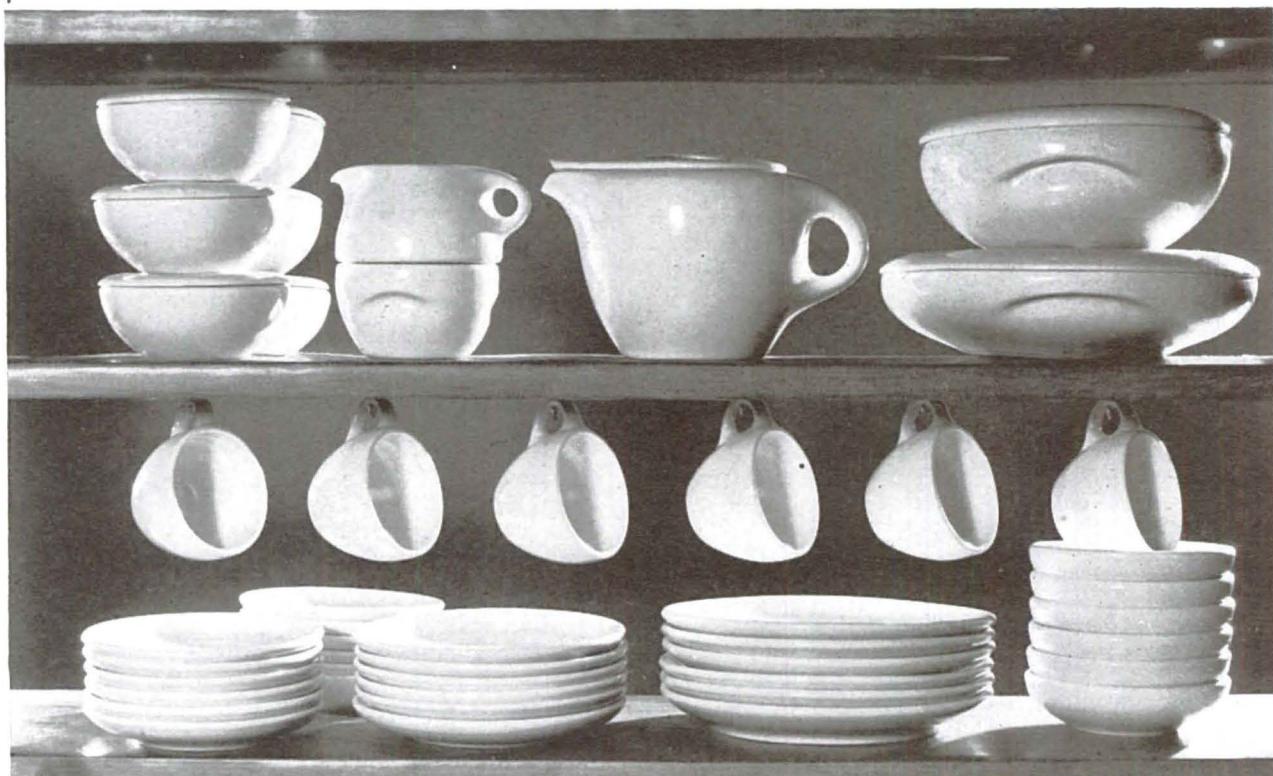


SMALL HOUSE
By Griswold Raetze, A.I.A.

The level of the building and patio area of this house is several feet above the street so complete privacy could be obtained with a very low patio wall around the front of the property. This low fence gives more advantage to the view of the arroya over which the patio faces. The indoor living area is designed to flow into this outdoor enclosure. There is direct access from the kitchen to the most sheltered part of the patio which has outdoor cooking facilities. The roof extension over this area has a large square cut-away to admit more light and sun.

The house is all dry wall construction. The exterior is a combed plywood in a natural finish. The redwood patio fence and the planting area at its base enters the house thru the front glass area and forms the screening between the entry and the living room. The interior wall finishes vary; sheet rock is used in the bedrooms and bath, the study is cedar lined, and the kitchen is finished in natural pine. The living and dining space is mostly glass with the required walls faced with plywood. The brick corner of the living room includes the fireplace and a high outdoor planting box over which there is a series of horizontal transoms for ventilation. There is a ceiling height sliding glass door adjacent to the fireplace and opening onto the semi-covered outdoor dining space.

The floor is a concrete slab covered with asphalt tile and the roof over the carport and storage room is flat but the main roof is a shed to the back. It is possible to enter the patio from the carport, otherwise it is necessary to walk around the front wall to the entrance.



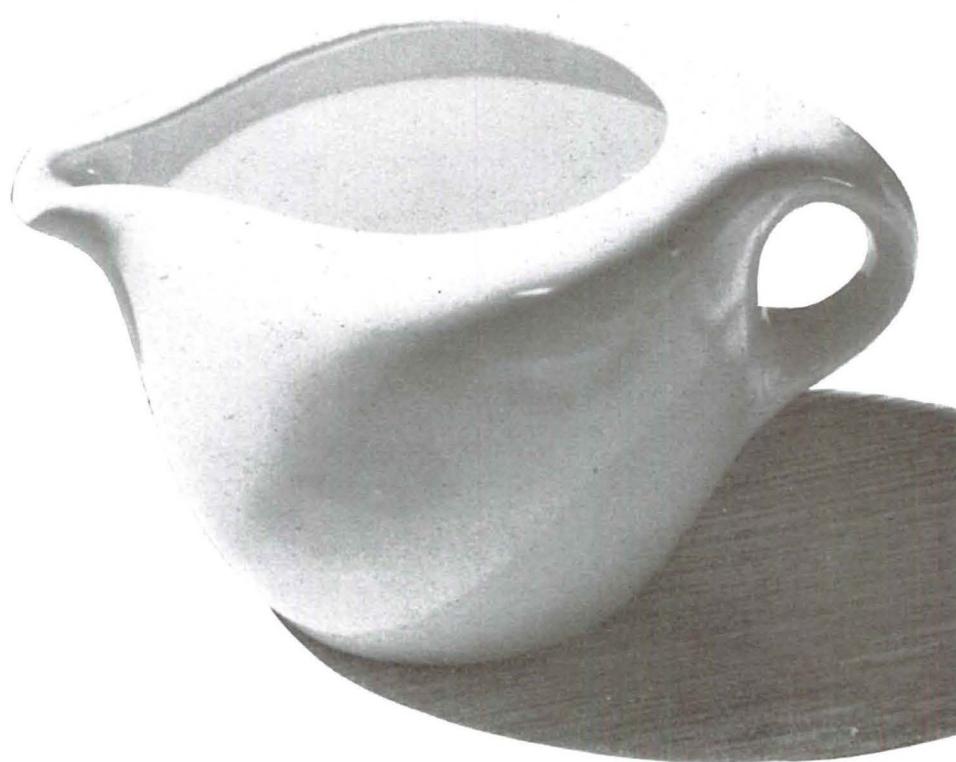
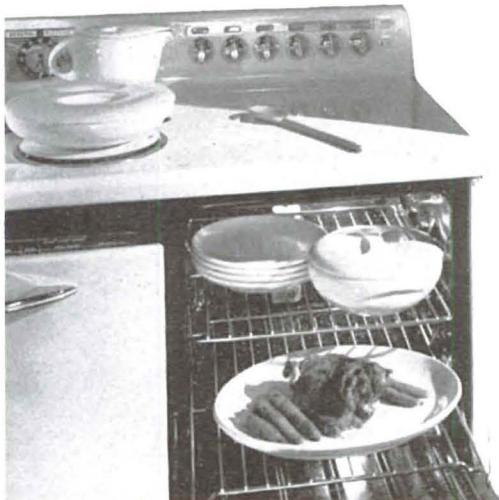
Russel Wright has developed and designed a complete new and practical line of vitreous porcelain for every-day use. Compared with household china of the past this set is a radical departure in use of material and the type and number of pieces.

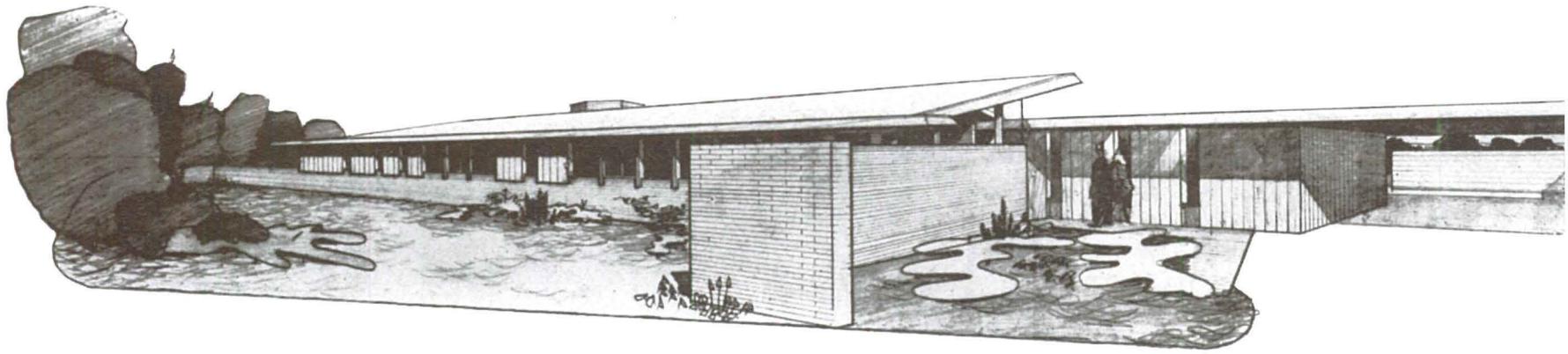
It is made with a strong porcelain high-fired (2300 F.) and has amazing resistance to cracking and chipping. Because of the thermo-shock properties of the porcelain it may be used for broiling or roasting meats on the platter in the oven or for baking in the casserole or ramekins.

The set was developed not only to be of a pleasing appearance but also to solve and simplify some of the usual dish problems. Since this table ware will stack compactly on a tray or in the refrigerator or cupboard there is saving in the amount of space required for storage and a further saving in time spent in setting and clearing the table. The simplicity of the shapes facilitates the speed of the washing and drying process. The durability, beyond the properties of the material itself is increased by the well rounded edges and rims and the recessed handles. Only on the tea cup, creamer and teapot are projecting handles used and these have been molded with the piece and are strong and sturdy. Whenever possible one piece has been designed for dual purpose. The coffee pot with the cover removed serves as a water pitcher and the large bowls may be used as oven ware or for salad, fruit or flowers.

Several standard pieces of the traditional china set have been eliminated entirely from this "CASUAL CHINA."

NEW CHINA BY RUSSELL WRIGHT





HOUSE

By DOUGLAS HONNOLD, A.I.A.
JOHN LAUTNER, ASSOCIATE
JAMES CHARLTON, DESIGN
For Dr. and Mrs. Henry L. Jaffee

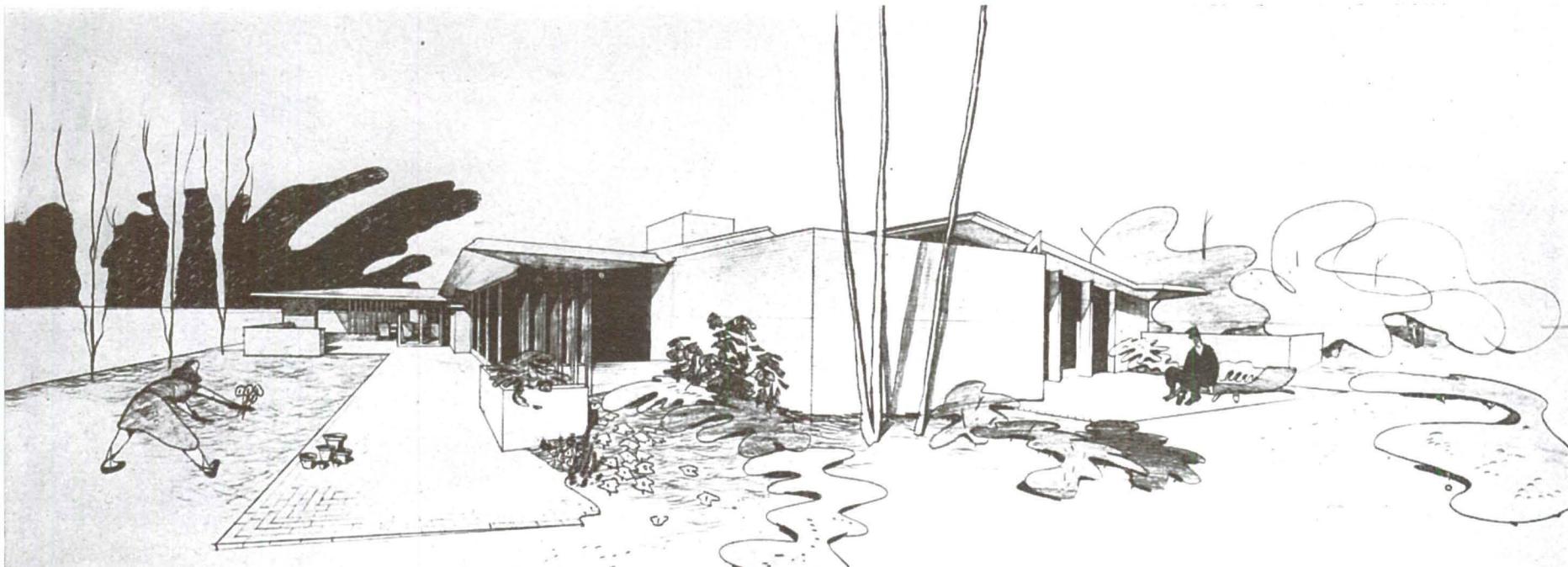
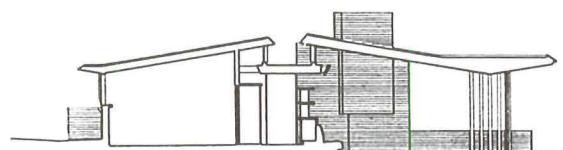
This plan was developed to take full advantage of the climate of Southern California and to give a secluded spaciousness. The site chosen is a corner lot in Brentwood, covered with scrub growth except for an avocado grove along the north boundary. The avocado trees are carefully saved to serve as a screen between the street and the bedroom wing of the house. Wood walls and planting isolate the house from the neighbors on the south and west. On the east the house opens onto a tree dotted expanse of lawn and a variety of native trees in the more distant background furnishes an ever-changing assortment of textures and colors.

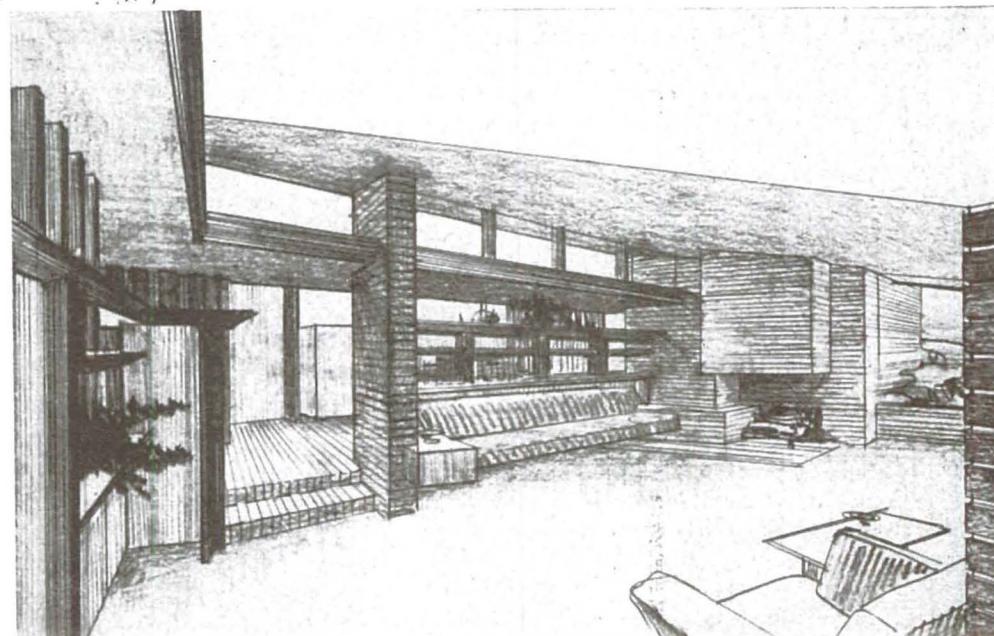
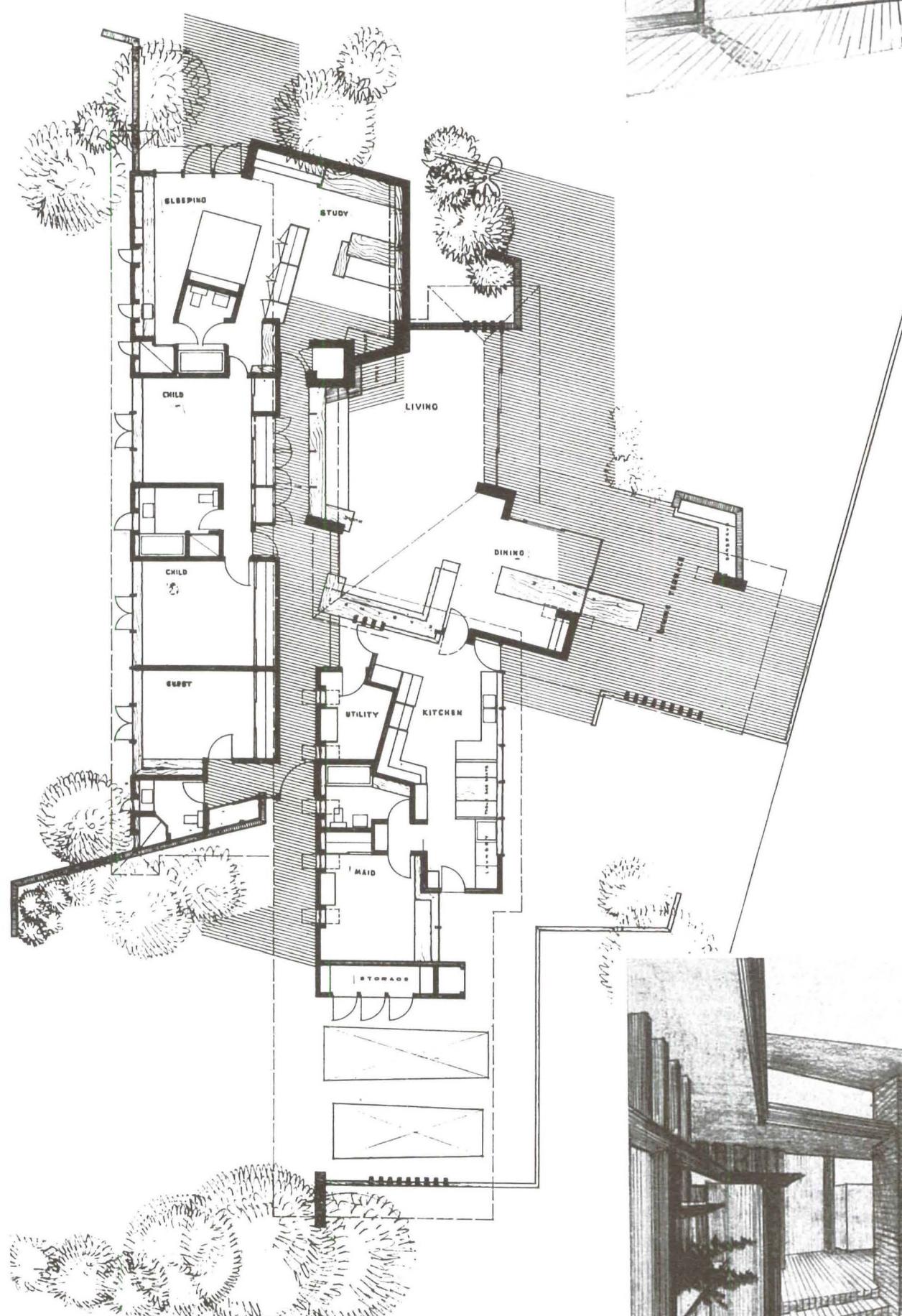
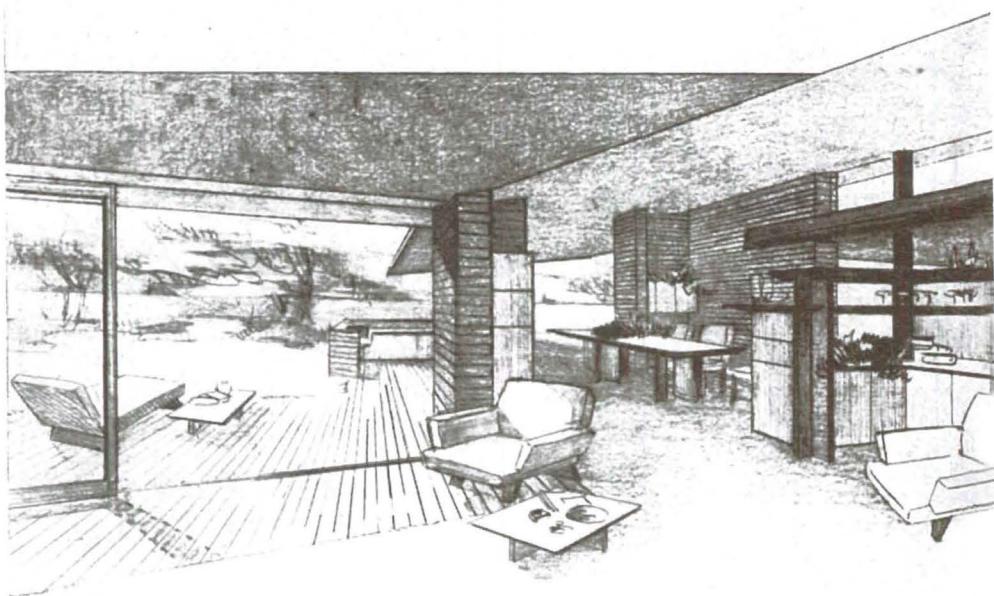
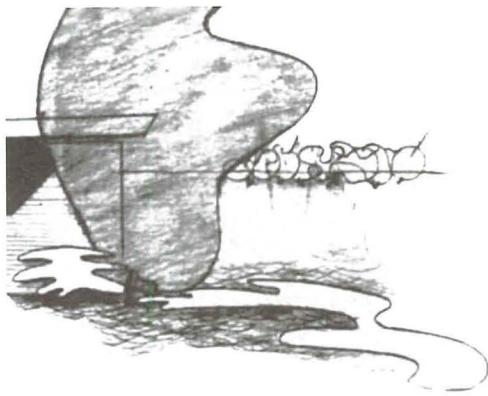
The exterior of the house is an unpretentious and orderly arrangement in planes of natural redwood, glass and common brick while the interlocking of the different roof shapes makes an interesting space composition. The roof itself is Dolomite, which is crushed rock in a binder, that has a high insulating quality because of the many sided reflecting surfaces. The sandy beige color serves to lighten the feel of the entire structure.

A feature of the house is the way light is received from what would have been an enclosed gallery. The area of the natural roof peak has been broken and a lower flat roof with a series of skylights has been hung from the cutaway ends. This space of some two feet has been filled with glass and constitutes a clearstory into the living area. Besides achieving the goal of more light and spaciousness without destroying the intimacy, this changing of roof levels and slopes sets an interior design character which is consistently used throughout the house.

The roof is flat over the car and service unit and extends down the gallery ending in the skylit study. From the double clearstory the sloping roofs grow in both directions on the north over the bedroom wing and on the south over the living and dining area where it extends far beyond the walls, furnishing a sheltered outdoor living terrace.

The dining area is so arranged that the placement of the indoor dining table seems to be an extension of the outside table separated only by a glass wall. The living room is planned to have the most favorable view of the garden through the sliding glass doors. This room is separated from the hall by open shelves and a two step change in floor levels.





TECHNOLOGY AND THE ARTIST*

By Walter Baermann

Against the overwhelming happenings of our time a clarification of the position of the graphic artist in our industrial community is frighteningly difficult—not, as may be thought, because of its minute scope in relation to world happenings—but on the contrary because of the terrifying magnitude and importance which the roots of this problem have in the great world turmoil. Art and the artist's case in our economy and our community is the case of humanity versus robotism. The struggle of the artist for his place in the social order is part of the fight for all deep human qualities, for freedom of soul and mind. His struggle is therefore significant; for in a world where mechanization and scientific rationalism have penetrated every sphere of our lives, the artist stands on an isolated island, working with tools far removed from the material realities of our time, stripped to his inner seeing and his senses. Prime Minister Atlee in his speech to Congress said: "Man's material discoveries have outpaced his moral progress." This statement was made in relation to foreign policy — to war and peace and atomic energy, it may however be interpreted as a great truth for this discussion of the graphic artist's position in our industrial economy. For the last century man has struggled to cope with his material discoveries. All spheres of human endeavor which involved production and distribution of those objects with which we surround ourselves—for reasons of need or for reasons of satisfaction or desire—were and are affected by the Industrial Revolution. All these spheres of human endeavor had to undergo and are continuously undergoing violent adjustments. That broad phases of our community organization were affected by the growth of mechanization and industrial power is obvious. Present-day organized labor's increased desire to have a voice in dealing with these problems and social issues is nothing but an evitable and ever-continuing demand for a rebalancing of the economic scale.

Other spheres of our social organization were physically less affected or felt the effects of industrial growth and scientific achievement only indirectly. These spheres were consequently much slower to mobilize for adjustment to the impact of industrial revolution. Many a philosopher dealt with these problems, many a poet and writer analyzed and dramatized, and many a painter visualized the drama of the invention of mechanized civilization and its consequences; but no *real* adjustment was made or even attempted in education, religion and art. It is said advisedly that no *real* adjustment was found, for those attempts which were made were superficial and more harmful than constructive. Art has failed to bridge the transition from craft product to industrial product. Neither art nor education has understood how to preserve the traditional craft sense of quality and material honesty and make it grow for the better and richer product of modern technology. Education instead has resorted to the breeding of narrow specialists who must fit into a given pattern like inanimate gears into a clockwork. Education has failed to make the great scientific and technological achievements of our century, great human achievements. Art has retreated from its communal position and is at war with itself, confused and bewildered by the impact of the achievement of the human brain, indulging in experiment for experiment's sake and only rarely trying to break out of its fortified retreat into the terrifying reality of our present-day world.

This fortified retreat of the artist is double walled. And if the artist's position in our economy hopes to become healthy, both walls must fall. One wall must be torn down from the outside. It is the wall which our industrialized civilization has built around art. It is that same wall which this civilization has built around our souls, our deeper sense of values, our joy of life itself. This wall must fall if human society is to survive and if art is to survive. The tearing down of this wall is a cultural problem, the tools are economic and educational. The other wall must be torn down from the inside. Artists through a century have built it. Artists must break it down. This job is a deep human problem. Its tools are self criticism and positive and active citizenship. This wall, too, must fall for art to survive; and it must fall as fast as possible, for if the forces hemmed in behind it are regenerated, they can help destroy that other outer wall.

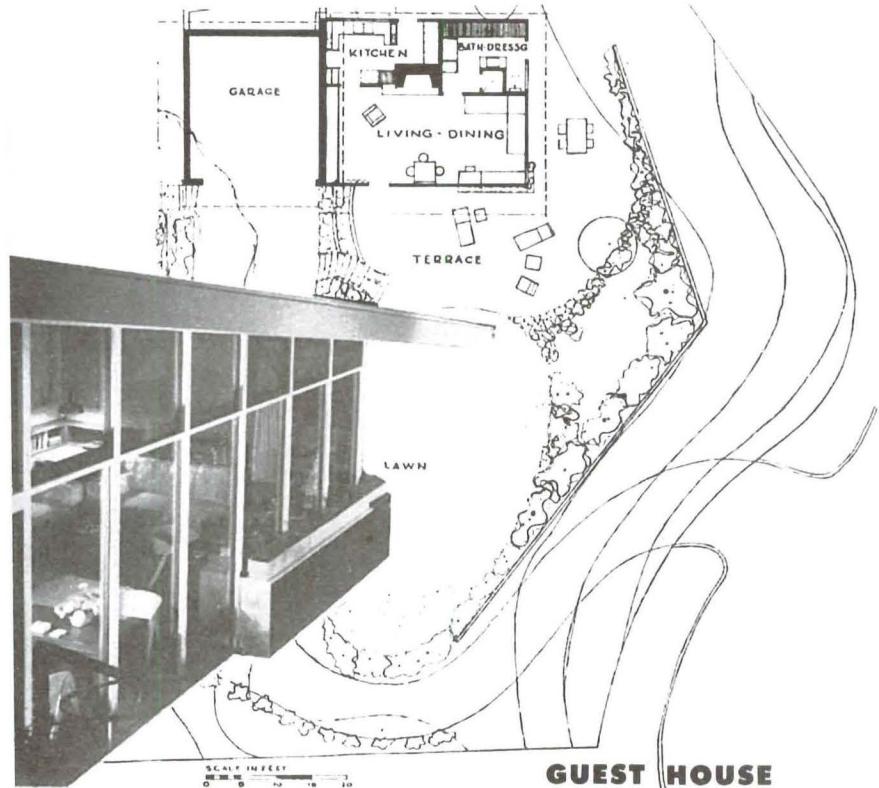
All this is said, for we believe that really to solve the economic problem of the artist in general, we as citizens of this country and the world must help solve the cultural and economic problems which beset our human community. Every economy is based on supply and demand. In an economy of use everybody has work. In an economy of scarcity work is scarce, and artificial stimuli keep production wheels turning. Today production in the United States is retreating into an economy of scarcity. There cannot be employment for artists in a lasting sense unless there is a real and healthy demand for art. There cannot be a real demand for art unless the need and use for it is recognized, not as an embellishment of our civilization, but as an important human tool for a richer life and better living. There cannot be a real and sustained flow of art need as long as art is used as something to brag about or to avoid taxes.

The artists of the world and the artists of this country cannot sit by and wait. They must take an active hand now in these matters. They must direct their collective efforts for economic betterment not only toward fulfillment of their specific interests, but also toward the great economic and cultural problems that confront world citizenship day in and day out as large international issues and as local politics. Artists must get reacquainted with their community, not as observers, not as critics, not as dreamers. They must become again a consciously active part of communal life, helping to carry community responsibility. They must see to it that their community begins to know them not as "those" artists but as the *artists* of the community. They must come back from their lonely island onto which mechanized civilization has pushed them as isolated specialists, to share the great cultural obligation of the mainland. They must help to refertilize and purify the cultural soil on which man's material inventions have bred superficial mechanization and empty quantitative materialism. If artists follow these convictions, they cannot help but succeed in establishing their place in the social-economic order. As groups and individuals they will of necessity recognize the need they must fill, the message they must give. They will quickly learn to use the tools of our social and economic life for their own sake and for the sake of larger issues.

Artists will have to accept some bitter facts and make these facts a basic premise for action. Industrial civilization has created mass production. Mass production has created mass distribution and mass markets. Mass production and mass markets have bred the highest skilled efficiency through specialization. Specialization with its inherent efficiency is held at a premium in our industrial civilization. Skill and efficiency dominate our so-called civilized life. In art, judgment of technique and skill have replaced judgment of meaning and content. Superficial tricks and novel stunts in art as well as in other spheres are more successful than serious thought.

The artist also must face the fact that our civilization has created what may be called a different type of art. He must look at the so-called commercial art field. He must not shrug his shoulders and disregard it. The commercial art technicians, illustrators, poster designers, exhibit experts, etc., etc., have mastered skills to the highest degree. Their craftsmanship often reaches perfection. They have all the physical tools. They stand in the middle of our mechanized struggle. They know and must know the pattern of the patronage they serve. Their skill and everyday experience in business may combine with their inevitable participation in the large issues of our time and we may see born out of this group real artists—not artists who have survived behind a protecting and stifling wall, but artists who have conquered the tools of their civilization and use them in revolt against superficiality. There is not a shade of a doubt that artists have to be conscious of the position which graphic specialists occupy

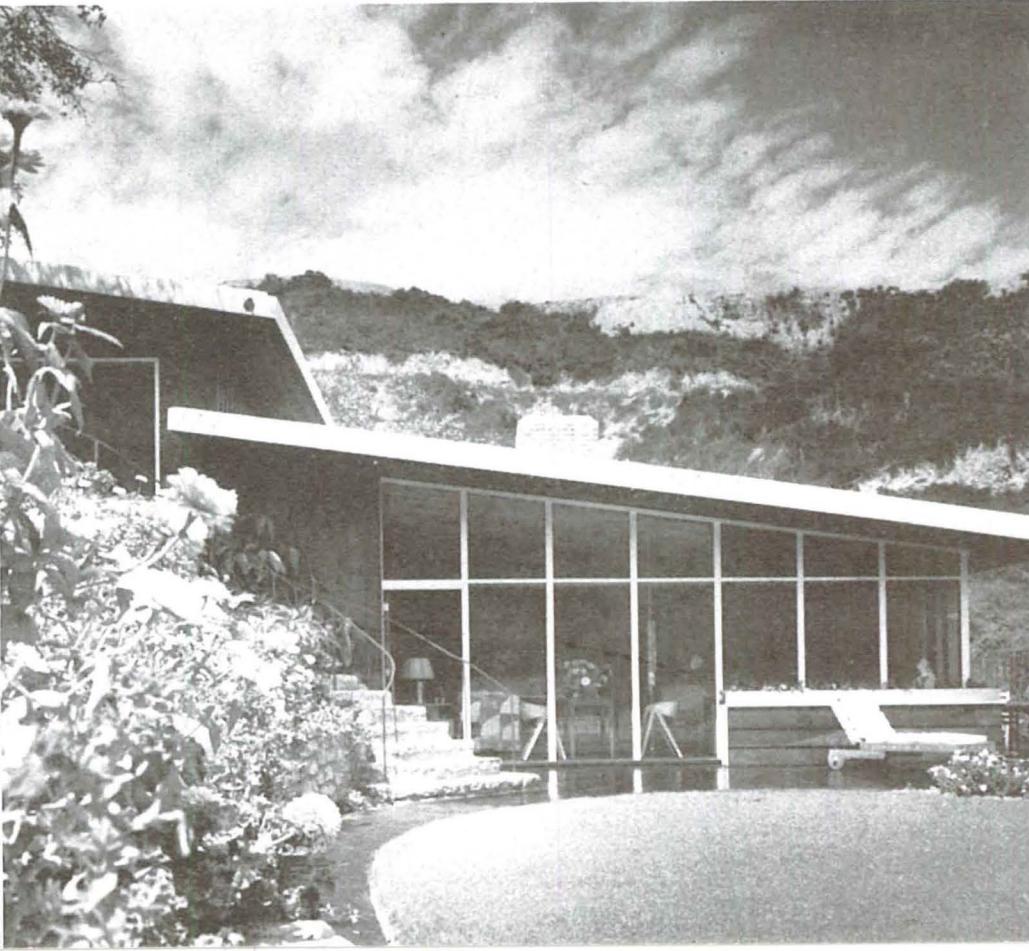
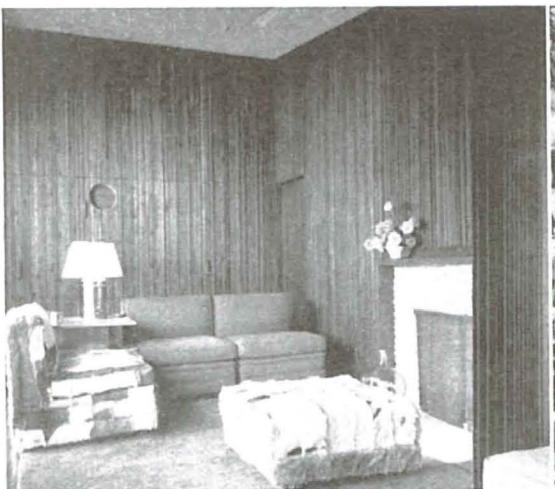
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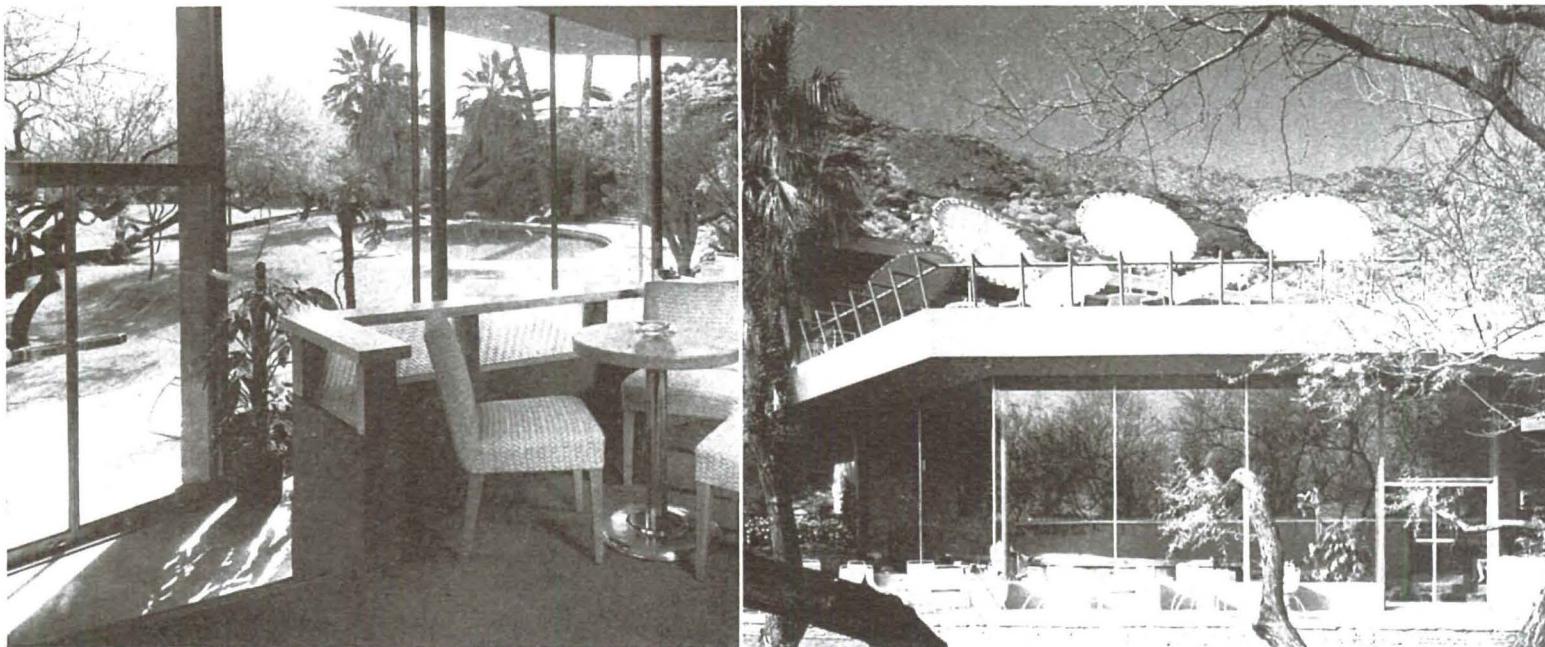


BY HAROLD J. BISSNER, A.I.A., HAROLD B. ZOOK, A.I.A.

This house is located in the hills near Hollywood. It now serves as a complete living unit but when the main house is built it will be used as a guest and bath house. It is a cleanly designed structure of seven hundred square foot floor area with the exterior finished in natural redwood board and bat, a simple composition shed roof and a large glass area broken by vertical and horizontal structural members. The house opens onto a concrete terrace and an oval lawn which is the site of a planned swimming pool. As far as possible all space-using furniture and fixtures are built into a storage wall. This storage space is faced with rough-sawn redwood stakes, giving the interior an informal atmosphere. All other inside walls are painted plaster. The living area has couches which convert into beds at night and are separated from the dining space by a folding partition made of venetian blind slats between two fabrics. The plan was developed to take full advantage of solar heating.

Photographs by Julius Shulman





TENNIS CLUB

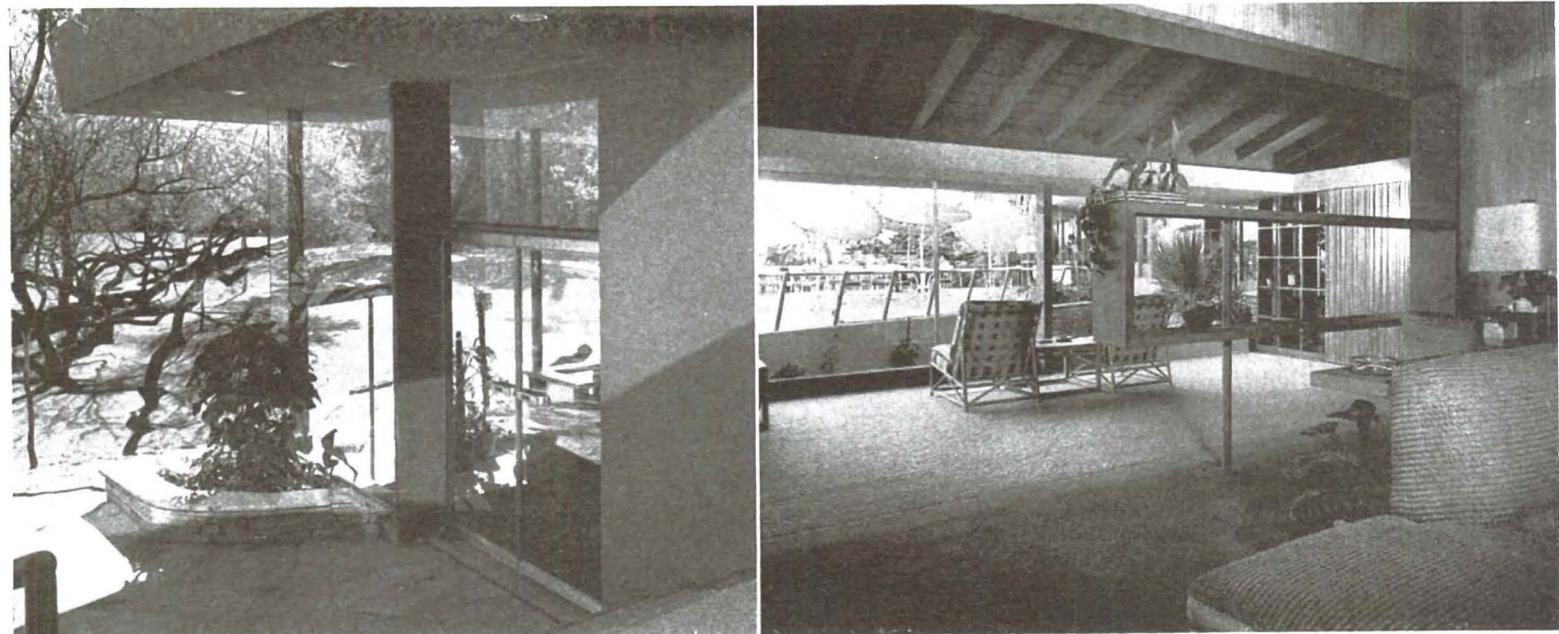
PALM SPRINGS, CALIFORNIA

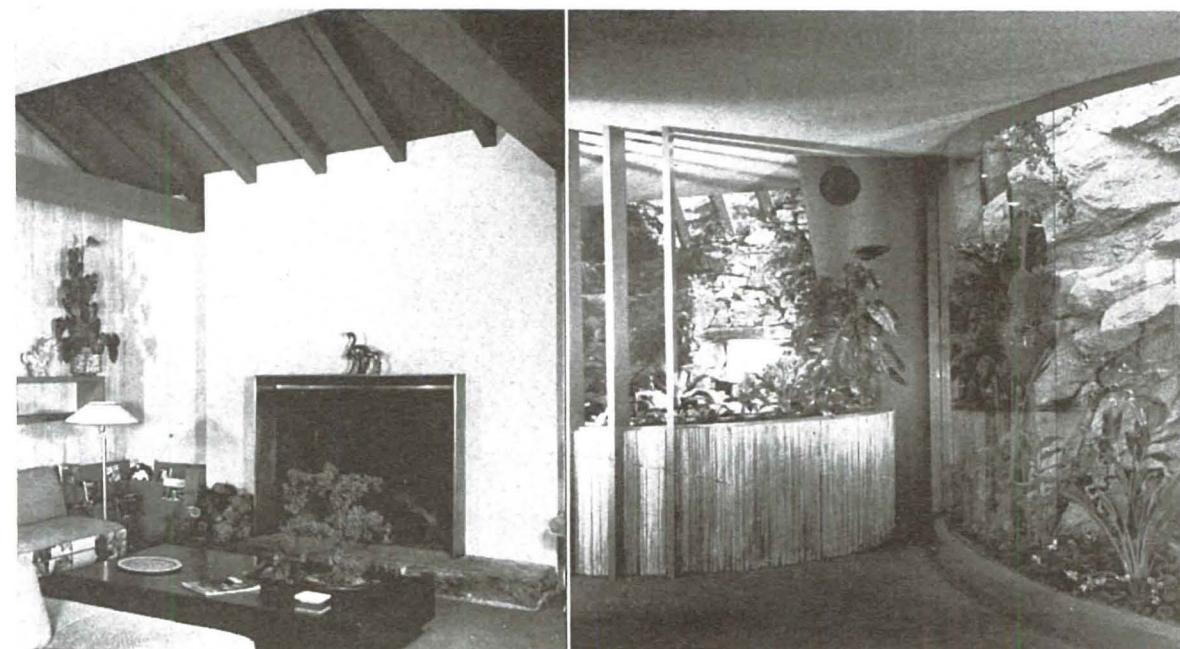
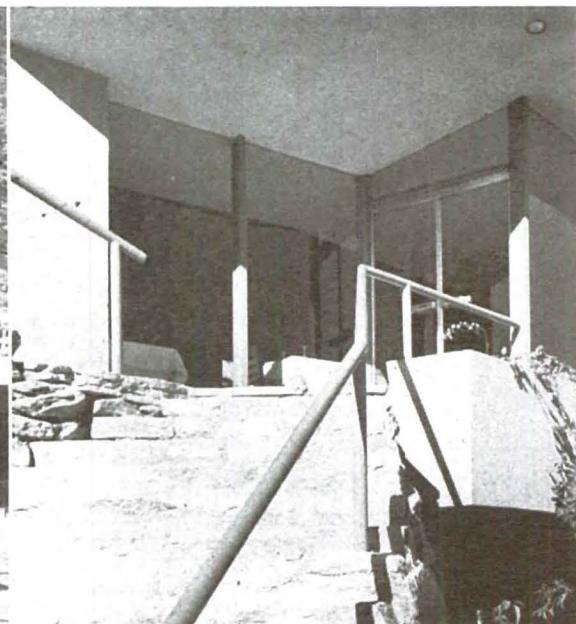
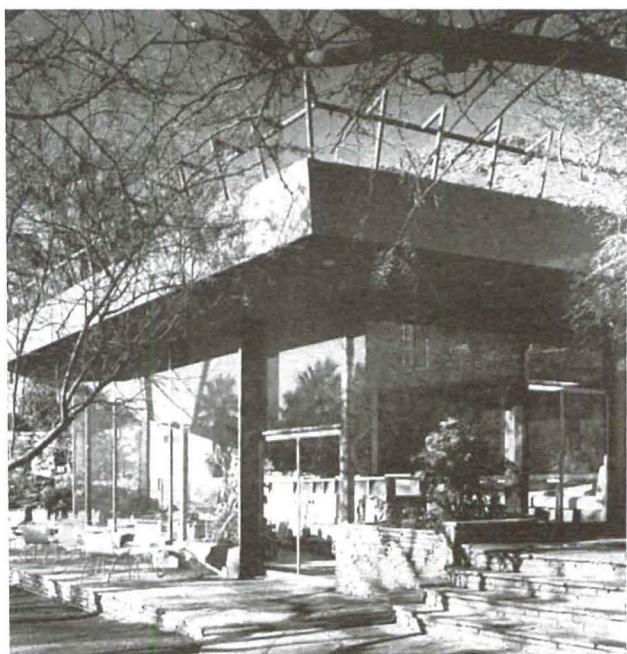
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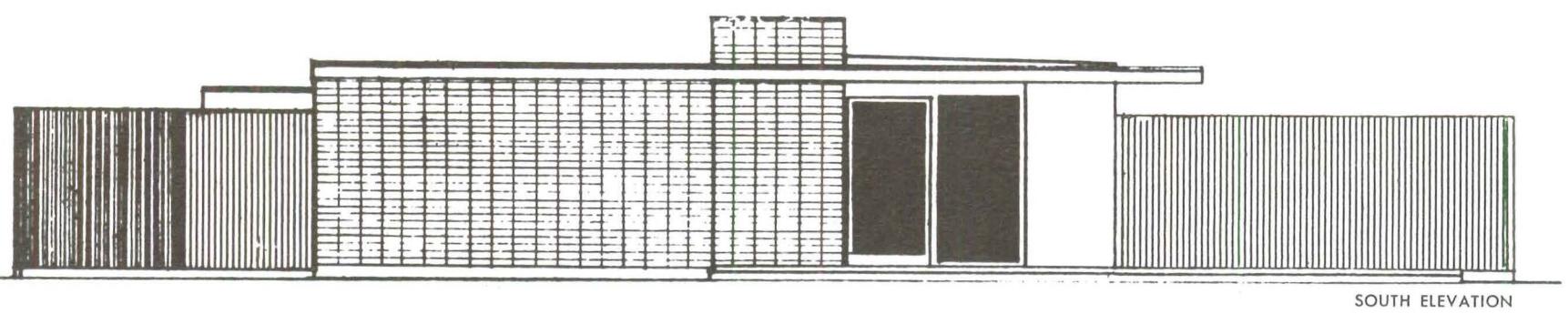
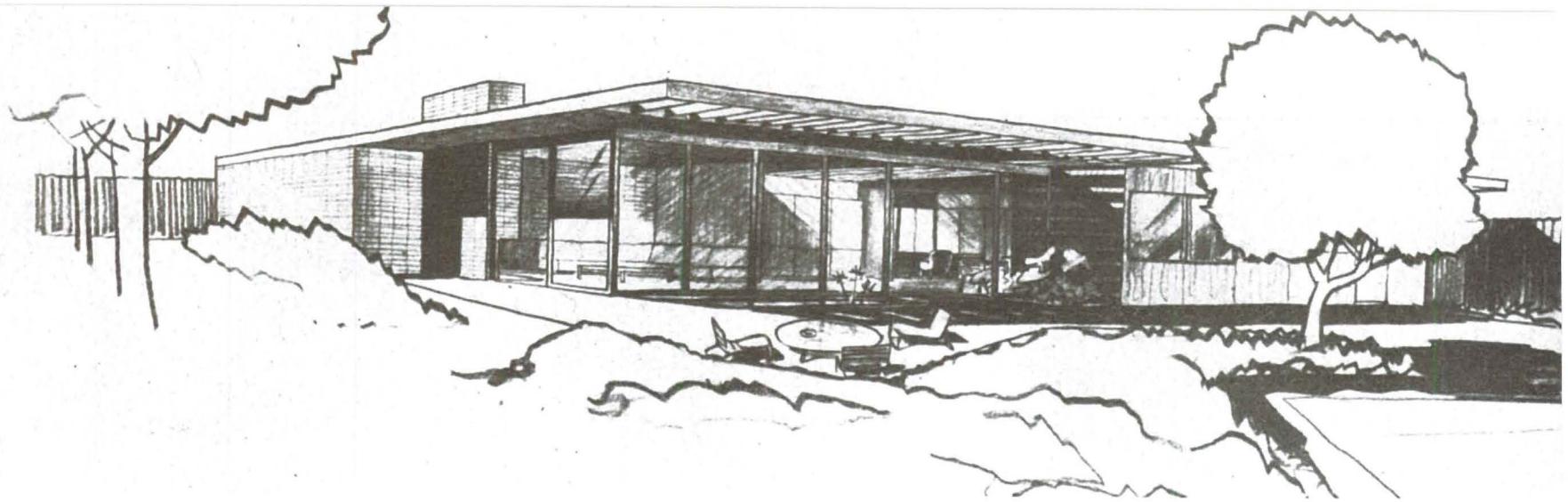
PAUL R. WILLIAMS, A.I.A.
A. QUINCY JONES, JR., A.I.A.

The basic design scheme in this project was the adaptation of the club house structure to the topography of the site which is a natural rock formation rising out of the desert. It was necessary to blast out additional rock to widen the shelf to which the structure was anchored, and the building had to be on different levels to sit on this high shelf and the existing lawn terraces. The structure was engineered to allow almost complete glass area opening onto the view and, when feasible, into the stony background. When additional supporting walls were required these were planned as a fin into the room. The broad overhangs enter the building through the glass wall and end in a lighting cove in which there is a series of jets which release, under pressure, either heated or cooled air.

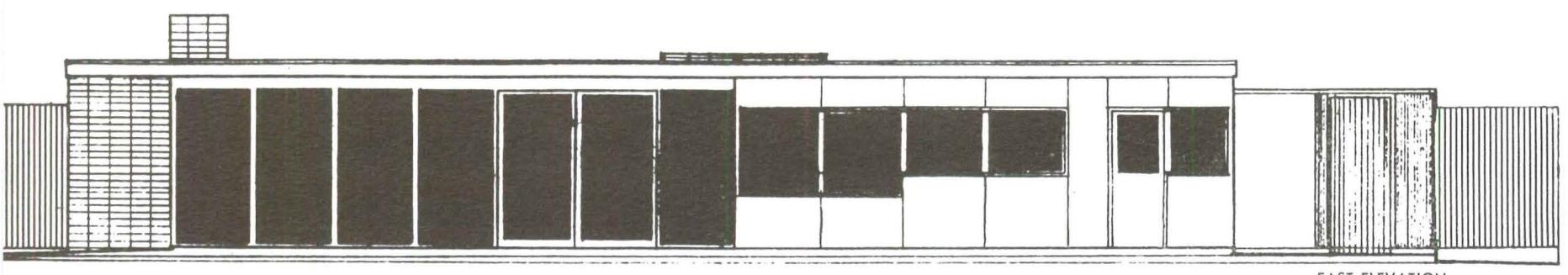
The glass panels are fixed in a deep, narrow, continuous slot. To prevent a night 'mirroring' tendency, flush fixtures have been installed in the outside overhang which flood the area with light. Extensive use was made of native stone for walls, steps and in large flat slabs for floors and paving. The floor plan was developed to have the activity section separated from the zones of quiet and relaxation by an open dining terrace. All of these areas have a commanding view of the surrounding terrain. There was an existing structure on the site that has been integrated into the present plan to such an extent that it has lost its identity as an old form.



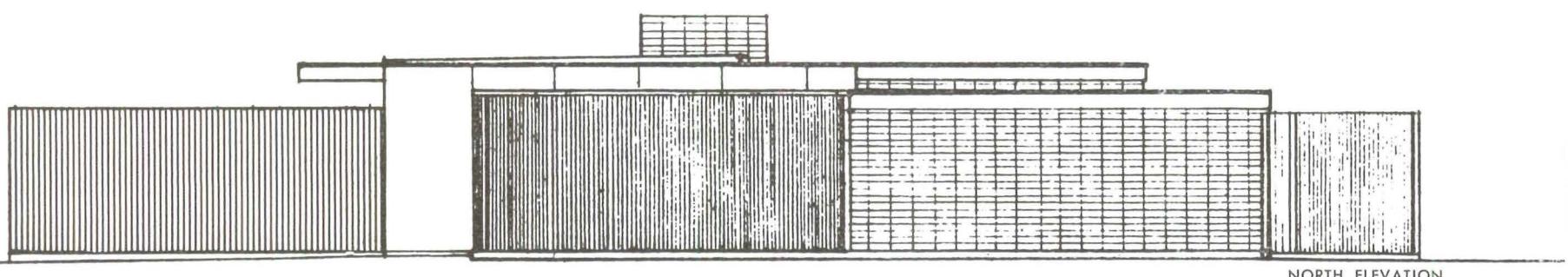




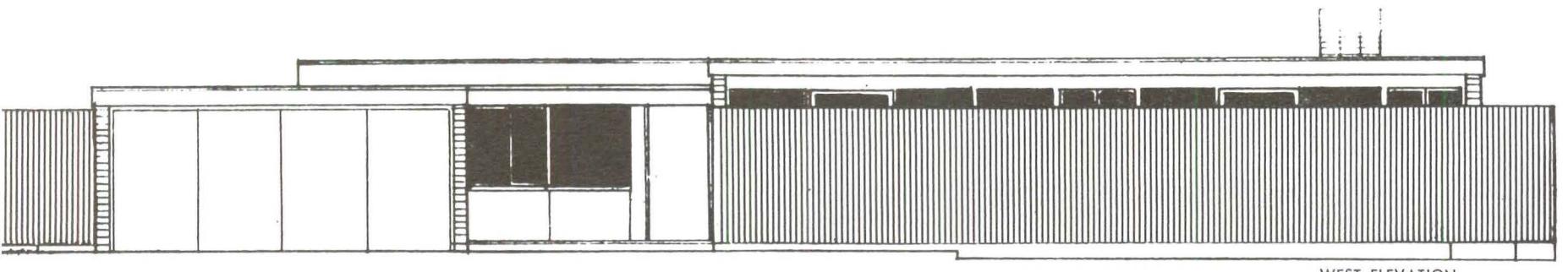
SOUTH ELEVATION



EAST ELEVATION



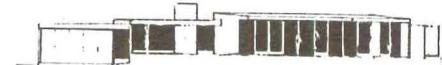
NORTH ELEVATION



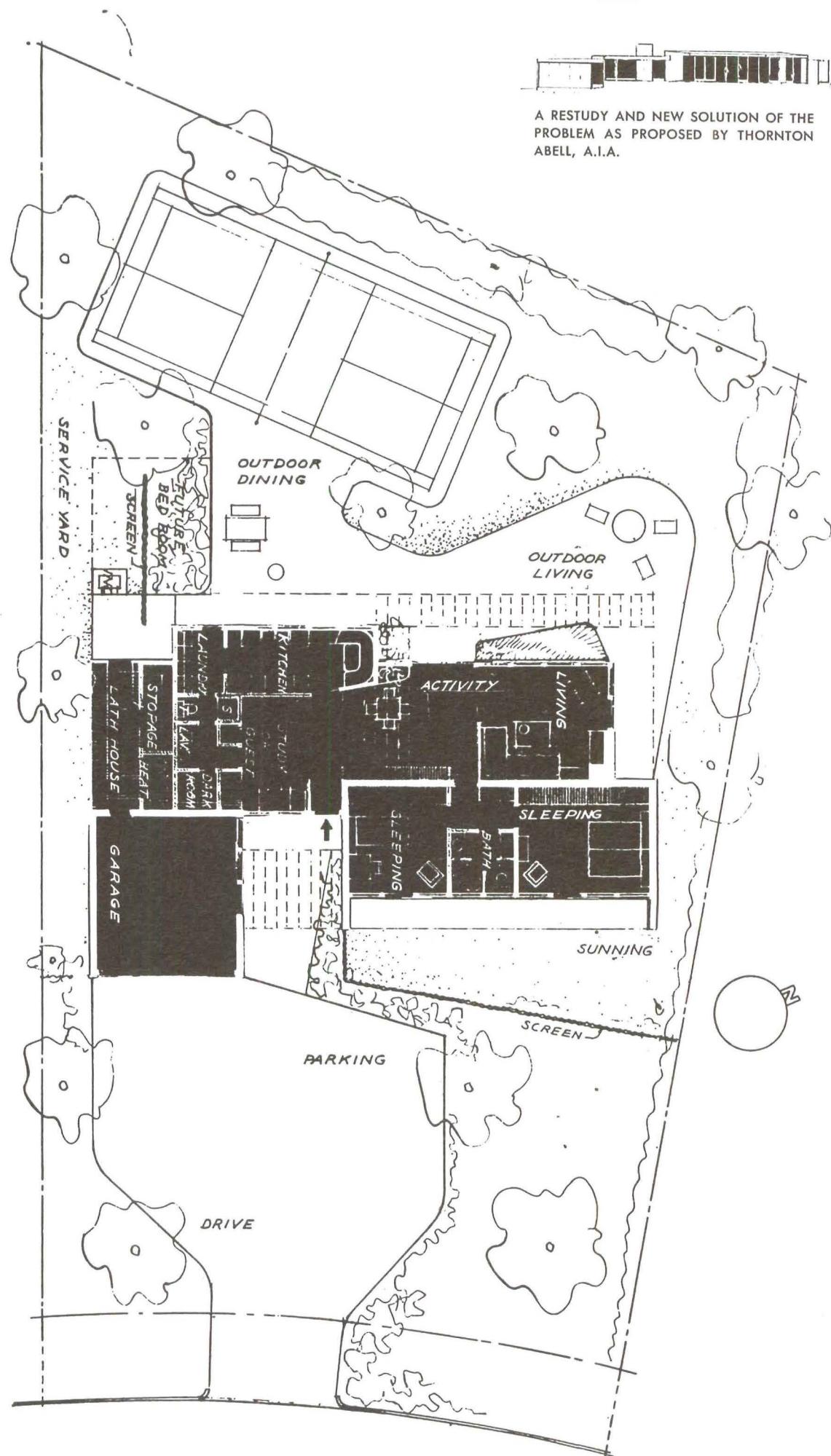
WEST ELEVATION

CASE STUDY HOUSE

7



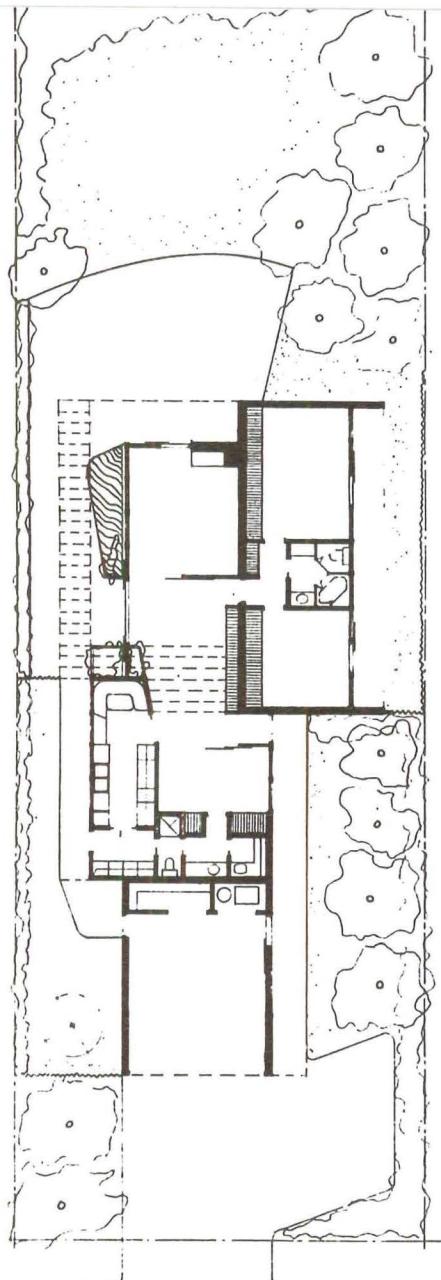
A RESTUDY AND NEW SOLUTION OF THE PROBLEM AS PROPOSED BY THORNTON ABELL, A.I.A.



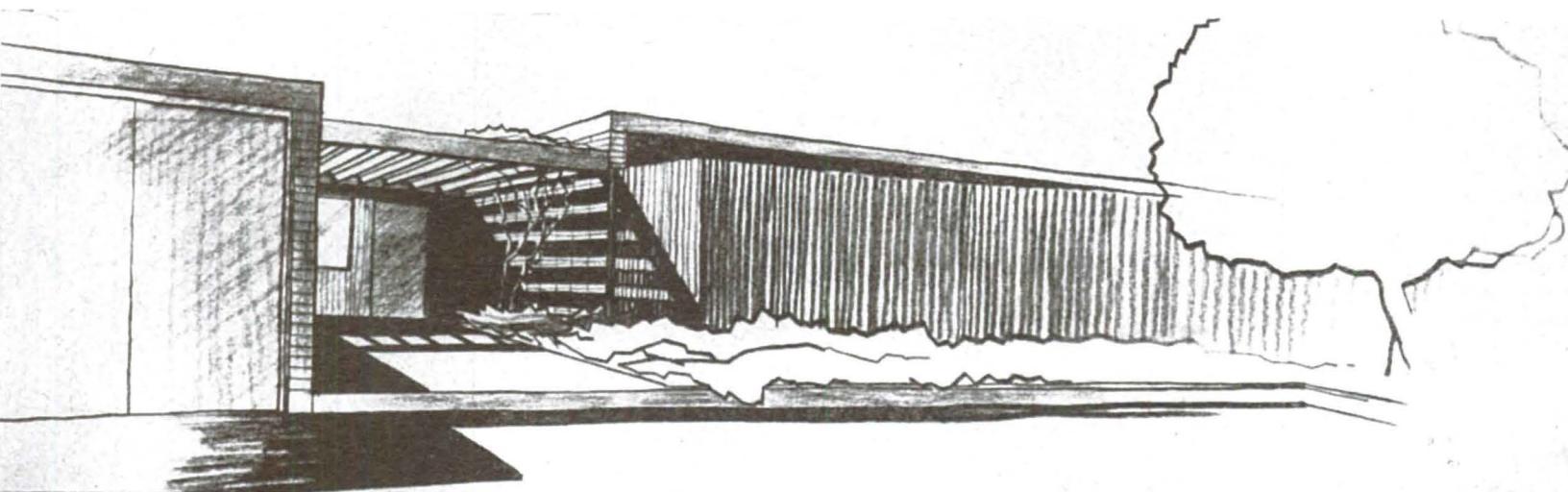
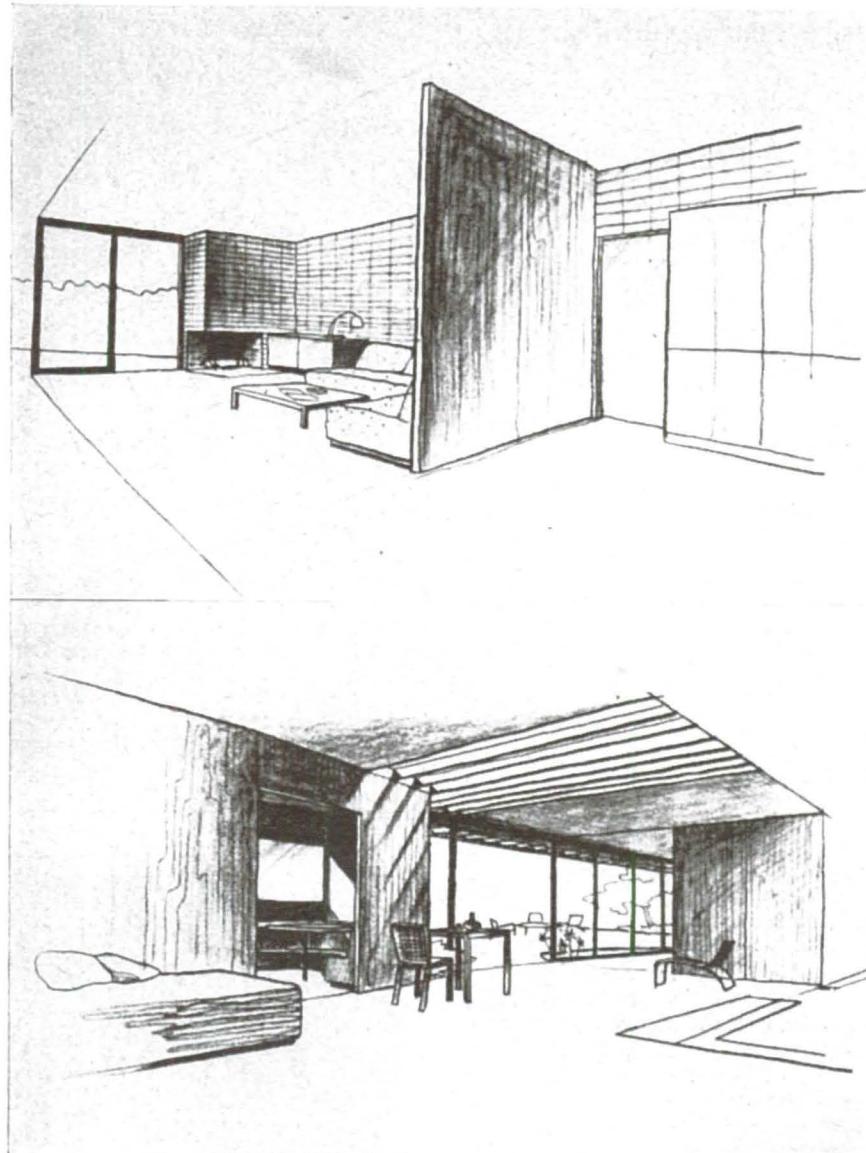
The site is in Los Angeles County near San Gabriel, in what was once an orange grove. The property is practically level, without view. It is assumed that the client requires a place to draw and work in the evening and a dark room for photography, and that the wife's interests are sewing, cooking and gardening. The living area of the house is divided into three zones—one for study, one for activity and one entirely out of traffic for relaxation and conversation. The three zones can be combined for entertainment and spacious living. One end of the kitchen will probably be used for most family dining and is convenient to the activity area and also to the outdoor dining terrace.

There is a dressing room with lavatory, toilet and shower adjacent to the study that can serve for guests and also is close to the garden and the service end of the kitchen. The sleeping unit is isolated yet readily accessible from the activity zone. The outdoor area is divided into living, dining and recreation spaces. The floor is concrete slab with asphalt tile finish. The walls, enclosing the garage and the sleeping unit, are concrete blocks. Other walls are structural wood frame with glass and plywood fillers. The roof is of wood construction with insulation blanket, composition roof and sheet fiber ceiling finish. There is a skylight above the activity zone.

Heating will be forced air type. Lighting will be by means of standard fluorescent and recessed flood fixtures. Colors will be closely coordinated with the natural materials used.



ALTERNATE ARRANGEMENT FOR 50' LOT



Editors note: At the request of Thornton Abell, A.I.A., Case Study House Program architect, house number 7 in the series will be withdrawn and in its place the house shown on these pages substituted. The magazine appreciates and honors the wish to re-capitulate and re-study the problem in terms of existing conditions.

Choose Your Style THEN CHOOSE WELDWOOD FOR THE INTERIOR



What are you working on? Public building or private home? Millionaire's mansion or veteran's bungalow? Cape Cod cottage or modern solar house?

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Looking for something new and different? Consider Weldtex*. Here is an economical, utilitarian Weldwood panel with which you can achieve innumerable decorative effects. The surface of the panel is attractively striated. It can be installed vertically, horizontally, or in interesting checkerboard, herringbone or other patterns . . . can be painted, stained or left natural.

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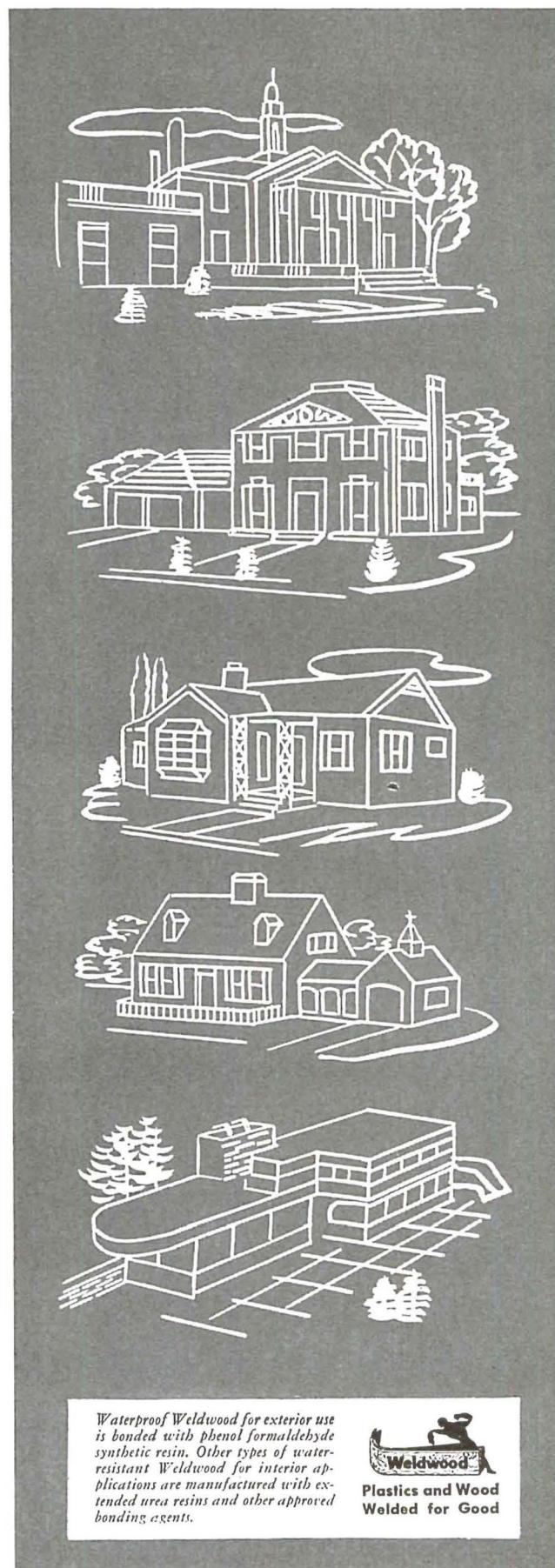
WELDWOOD Plywood

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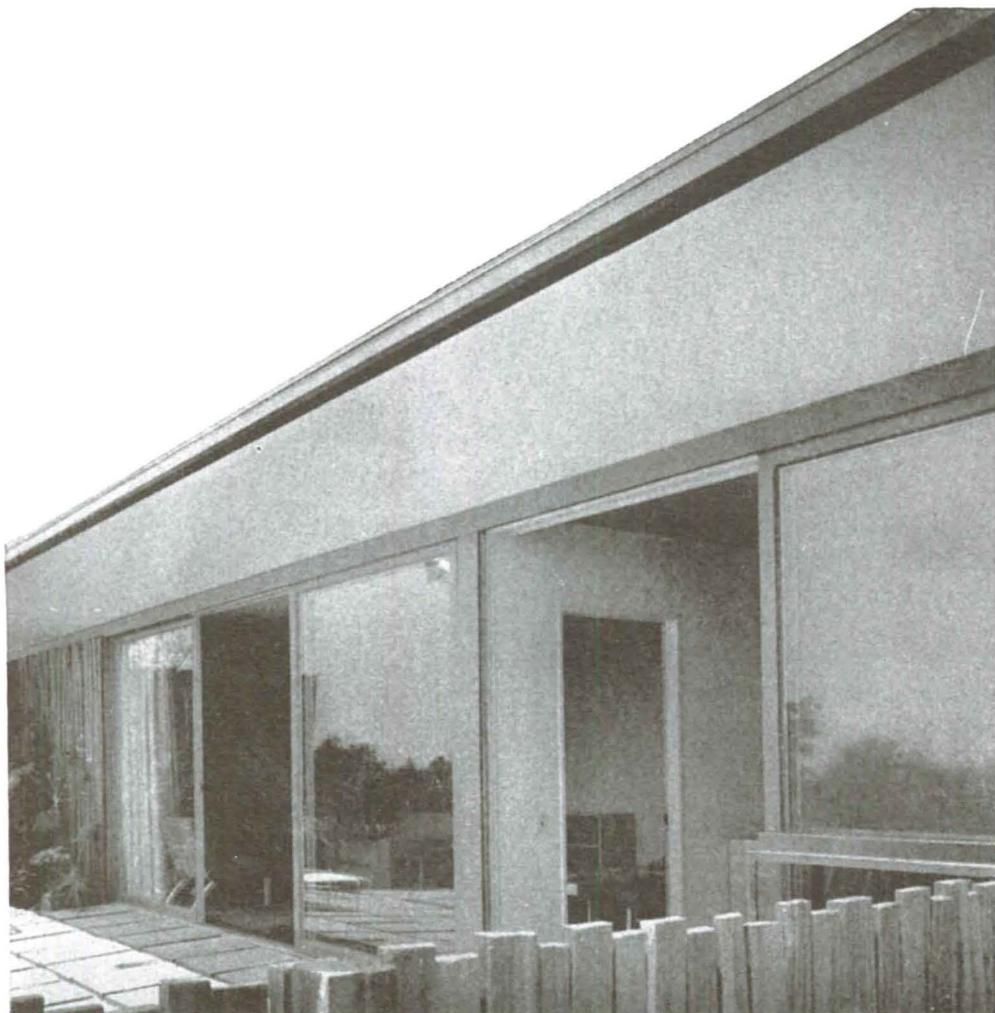
Distributing units in Baltimore, Boston, Brooklyn, Chicago, Cincinnati, Cleveland, Detroit, High Point, Los Angeles, Newark, New York, Oakland, Philadelphia, Pittsburgh, Rochester, San Francisco, Seattle. Also U. S. Mengel Plywoods, Inc. distributing units in Atlanta, Dallas, Jacksonville, Louisville, New Orleans, Houston, St. Louis. In Canada: United States Plywood of Canada, Limited, Toronto. Send inquiries to nearest point.



Waterproof Weldwood for exterior use is bonded with phenol formaldehyde synthetic resin. Other types of water-resistant Weldwood for interior applications are manufactured with extended urea resins and other approved bonding agents.



Plastics and Wood
Welded for Good



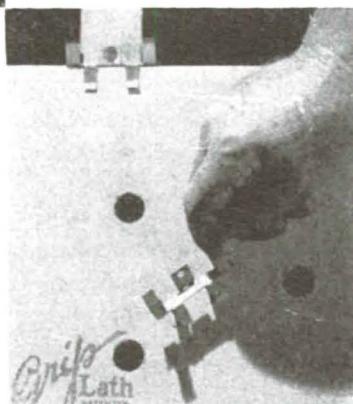
• CSHouse No. 11
Designed by
J. R. Davidson
Beverly Hills, California

Inside story

GRIP LATH . . . the *inside story* of Case Study House No. 11 as presented by the magazine Arts and Architecture.

The smooth layer of plaster is held firmly by the adherent surface of GRIP LATH. GRIP LATH is attached to the framing members by Burson Clips . . . the flawless "floating wall." The studs may shrink, twist, or warp, and the metal clips, which are flexible, will absorb the strain.

Because GRIP LATH is fire resistant, the house is safer . . . because of its insulating value, the house is cooler. Because the walls "float," the plaster is less likely to crack than with any other system. Because it's the modern way to build, GRIP LATH is merit specified in CSHouses everywhere.



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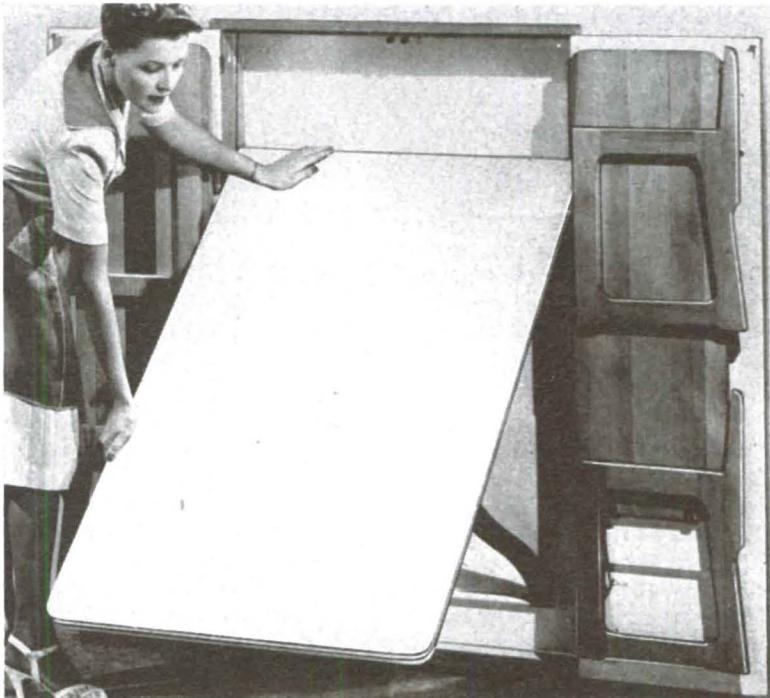


PABCO PRODUCTS

PRODUCTS & PRACTICES

(continued from page 17)

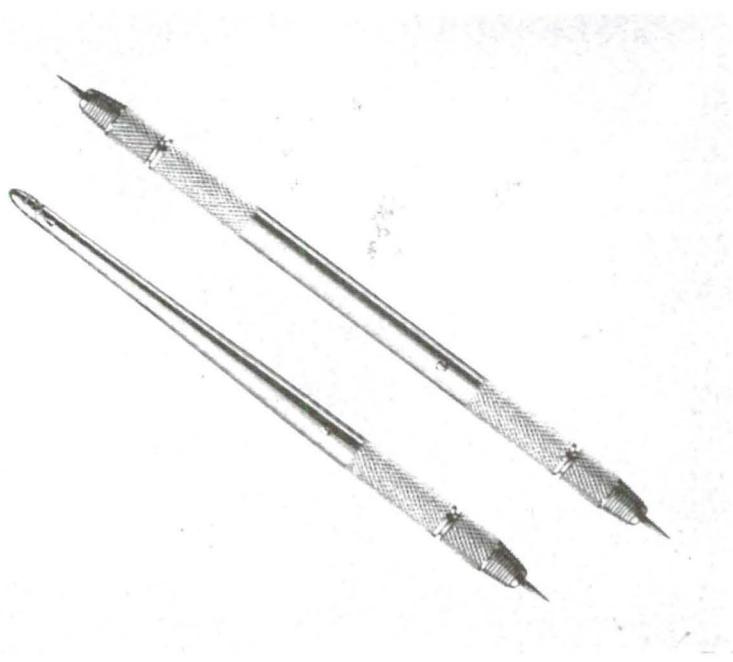
the Case Study House Program of Arts & Architecture. Especially suited to multiple housing units, the Foldinette can take the place of a breakfast nook. Closed it is a modern cabinet in appearance. Open, it is a complete dining set. Installation is simple. In new construction it can be recessed into a standard 4 inch wall by framing around the cabinet and then fastening to studs and header. The 32 by 48 inch table has a mar-proof, alcohol-proof, heat-proof plastic top with chrome trim. Closed, the Foldinette is 36 inches wide and 57 inches tall. There are many other uses for it—on



porches, patios, barbecues, and as a table or workbench. It is ideal where space is at a premium.

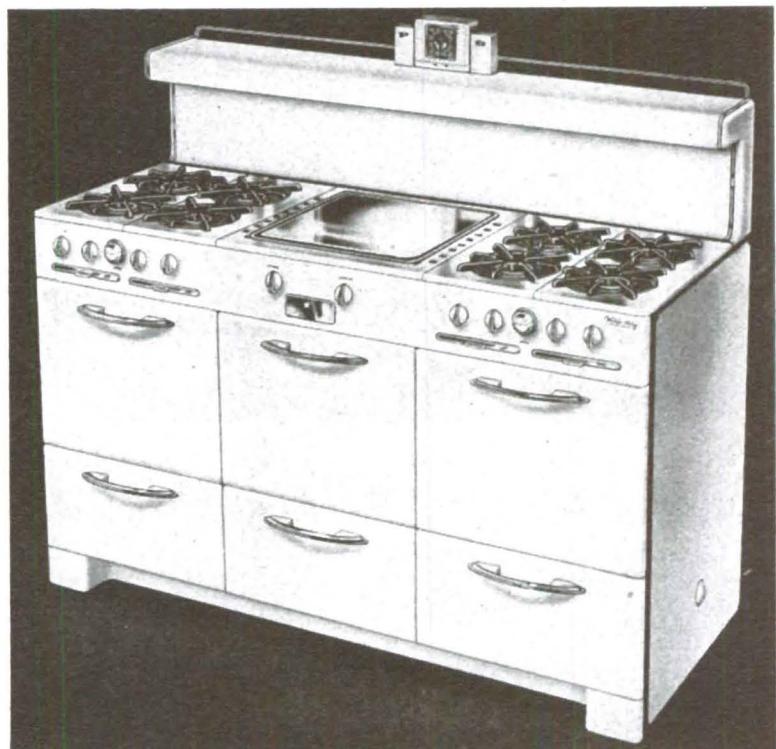
A new mercury switch, capable of handling almost any switching job, has been developed by the Minneapolis-Honeywell Regulator Company. Less than an inch and a half long, the switch is rated at one ampere for 115 volts, A.C. Simple in design, dependable and economical in cost, it saves space in switch action mechanisms.

A new aluminum drafting pencil, known as the Elastichuck Pencil, has been introduced by the Elastichuck Sales Company, fea-



turing a rubber collet in the neck of the chuck which grips the lead and cushions it against undue pressure, thereby eliminating unnecessary lead breakage. The rubber collet is the only contact between lead and pencil. The pencil uses all standard drawing leads, and is available in either single or double end.

When there is a definite and long-standing need for a distinguished product, and modern design suddenly steps in to fill that need, the result is noteworthy. For a long time people who live in large houses have had to use cooking equipment designed for the smaller-house market. This year Western Holly has put this matter to rights decisively, introducing its 65-inch Town & Country, which provides more cooking facilities than two normal ranges put together. It has eight burners, a large griddle top, two huge ovens.

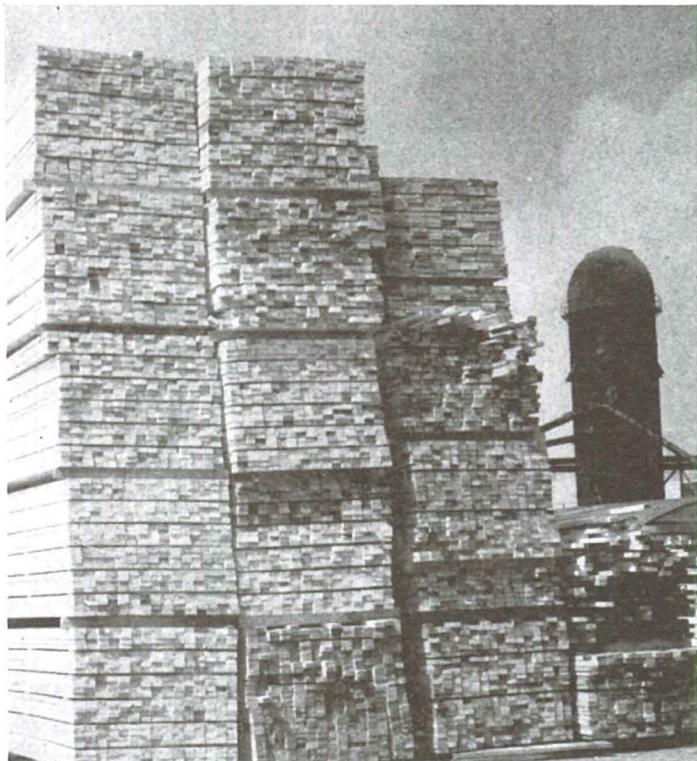


a Broyl-oven, and two separate broilers. A plate-warming shelf extends the full length of the top. This is a range which is certain to be popular in the movie colony, near which it is manufactured. Its quality is the same as smaller Western Holly ranges, which have won their manufacturer, Western Stove, an enviable place in its field. Western Holly ranges have been merit specified in the Case Study House Program of Arts & Architecture—in CSHouse No. 11 which was exhibited last summer, and in CSHouse No. 2, which will be exhibited this spring.

Stewart-Warner has announced its "Videorama" radio and television receivers (delivery this month) with a modern cabinet which will please modern designers. The set covers all 13 video bands and can be used anywhere in the country within the range of television broadcasting.

The Pantasote Corporation has announced that its new improved unsupported virgin vinyl Pantex and its virgin vinyl coated fabric Wynsote is now in complete production and is readily available.

A clever combined bottle holder and color chart has been released by the Higgins Ink Company—the card is die cut to slip over the Higgins bottle and discourage its tipping, even on a slanting drafting board. On the card is reproduced the Higgins spectrum of 18 colored inks. The bottle holders are available gratis.



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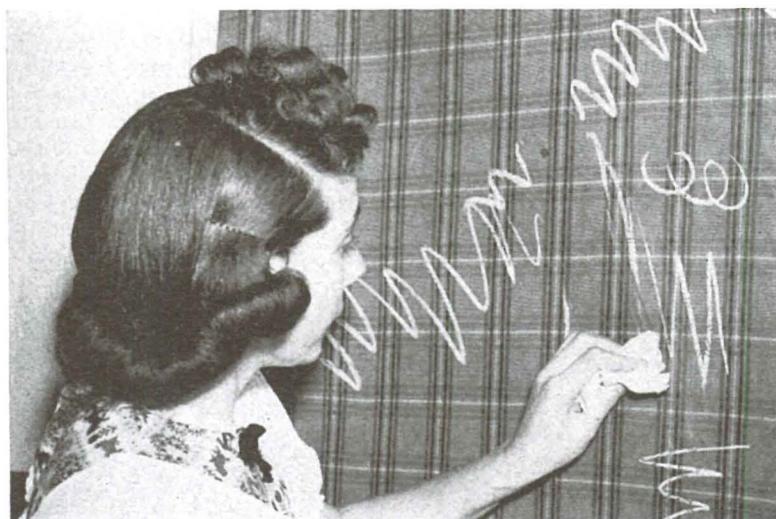
LEO LIPTON

580 Greencraig Road

Los Angeles 24, California

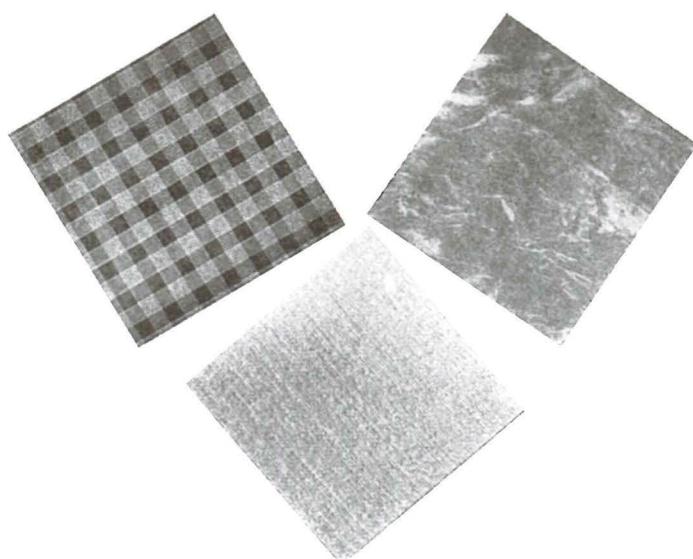
Telephone ARizona 9-2079

A new type of wall covering, Wallfab, which is a specially treated cloth which is pasted on the wall like wallpaper, is attracting considerable attention on the West Coast and will be used in



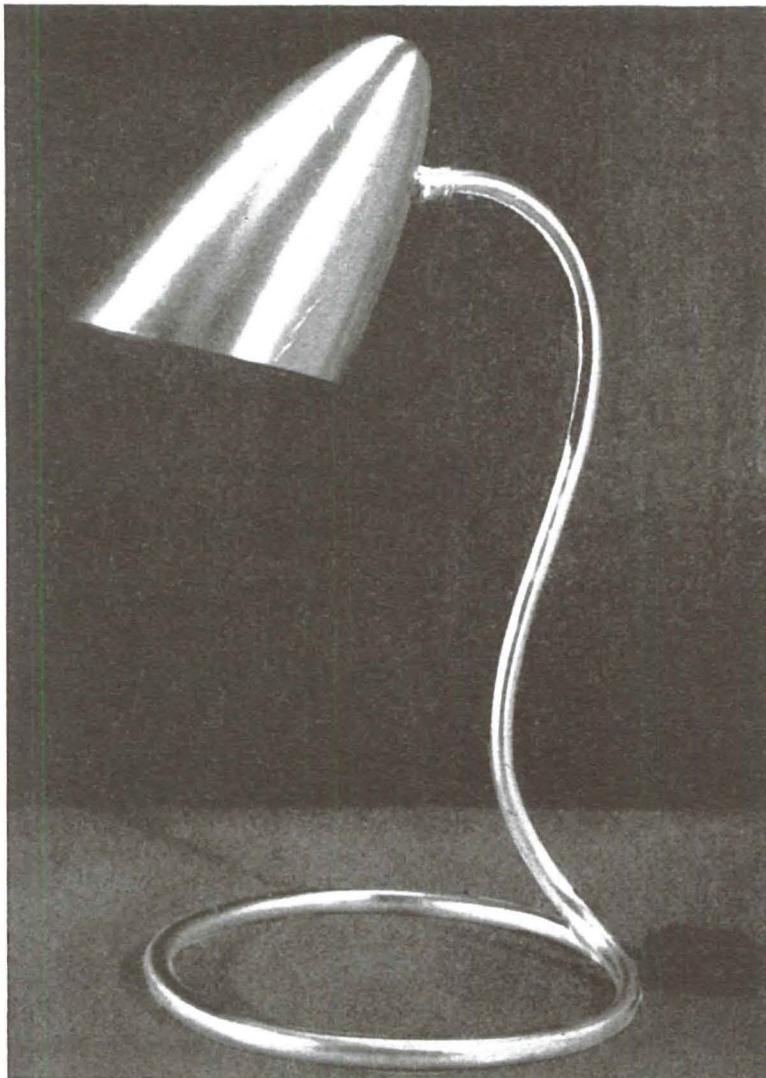
the Case Study House Program. Color and thread of the cloth are "locked" inside a transparent shield of plastic, which makes it completely washable—it can even be scrubbed with an abrasive.

Neotron, a new type of reinforced laminated plastic, which is available in a wide range of colors, patterns and designs, and in a variety of finishes, has been introduced by Macrolyn, Inc., and has been merit specified in the Case Study House Program of Arts & Architecture. It is an unusually good product which seems to lend itself to many new and unusual applications. Unlike other plastic panels, the color goes all the way through, thus avoiding a worn-through look after years of use. It comes in high gloss, satin and burlap finishes, and patterns include gingham, crash cloth, marble and reproductions of various wood grains. Macrolyn says that Neotron has unusual resistance to water, alcohol, stains and heat, and that it is impervious to grease, sour milk, fruit juices, bleaching agents, vinegar, and alkaline cleansers used in kitchens and commercial establishments. Neotron sheets can be easily cut to shape and size with a standard abrasive wheel or fine-tooth saw, and is applied with new-type waterproof, high-strength adhesives which do not react with it, and hence do not cause de-lamination. Panels are available in several thicknesses up to 4 by 8 feet. In



In addition to flat panels, Neotron will be available in curved shapes and stock moulding. Home uses include kitchen walls, drainboards, cabinets, showers and baths, nursery walls, dens and table tops. Commercial and industrial applications include walls and corridors in hospitals, hotels, schools and offices, store and restaurant fixtures, furniture, and many others.

Newest addition to the General Lighting Company's family of contemporary fixtures is being introduced in the West by Lighting Corporation of America, Western distributor. Catalogued as TL-1, it is a table lamp with spun aluminum reflector cut at an angle for wide distribution of light. The seven-inch long



reflector has a diameter across the opening of five inches. It is mounted on a base of aluminum tubing. Porcelain socket eliminates danger of short circuits and burning out. General lighting makes up fixtures to order, using angle cut reflectors or straight cut reflectors in 10, 8 and 7 inch sizes combined with goosenecks in 15, 18, 24 or 36 inch lengths, rigid stems, combinations of gooseneck and rigid, fixed brackets or swivel joints. The company also manufactures a series of flush fixtures including the Rotobeam. This model turns through 360 degrees and has a pivot hinge lamp housing that may be dropped to any angle. The Rotobeam takes a 9 $\frac{3}{4}$ inch opening.

An all steel utility window, constructed with a ventilation section that opens inward to permit free passage of air into the room, is now ready for fast delivery from the Copco Steel & Engineering Company. Easy action side arms permit opening of the vent section to any angle and makes possible adjustment to a downdraft position. A positive-action spring locking device with a convenient wire pull-rail attachment simplifies its easy opening and insures weather-tight closing. It is a four-light window, glass sizes: upper vent lights 15x20 inches, lower fixed lights 15 $\frac{5}{8}$ x20 inches. Overall window dimension is 3 feet 6 $\frac{5}{8}$ inches high and 2 feet 8 $\frac{7}{8}$ inches wide.



ELECTRIC WIRING CAN BE OVERLOADED TOO

You may have the newest and very finest electrical appliances . . . you may have installed the most modern lighting fixtures in every room . . . but you still won't know the complete joy of electrical living when the wiring in your home is overloaded.

If your home has outgrown its wiring system you may expect such annoyances as blinking lights, slow-heating appliances, blown-out fuses, and having to disconnect one appliance to plug in another.

Wiring truly "runs the works," and your electrical equipment can be only as good as the wiring that keeps it going.

For efficient, economical, convenient use of electricity at any time, in any amount, insist on Adequate Wiring when you build or remodel. It simply means: (1) Wire of sufficient size; (2) plenty of outlets and switches, and (3) enough circuits to distribute the electrical load properly . . . today and in the years to come.

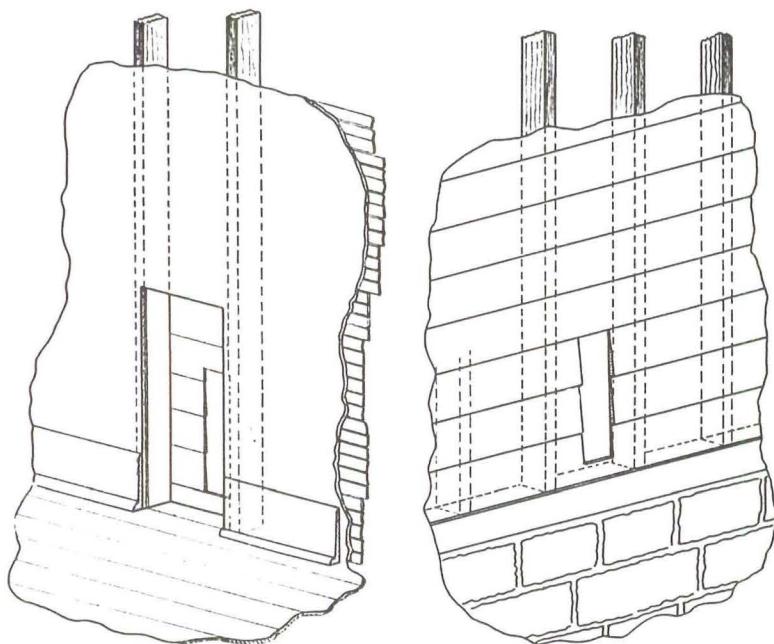
NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 Market Street

San Francisco 3

A revolutionary new type of gas-fired space heater that vents combustion fumes without pipes, ducts, flues or chimneys, has been merit specified in the Case Study House Program of Arts & Architecture. Marketed as "Saf-Aire" and manufactured by the Heating Research Corporation, it was designed for individual room use and is available with thermostat control. It comes in two sizes,

OPENING INSIDE WALL OPENING OUTSIDE WALL



10,000 and 20,000 BTU an hour. Saf-Aire is installed between the studs of an outside wall and draws air directly from the out-

side for combustion and discharges the fumes of combustion back outside, thus completely eliminating hazards to health and damage to furniture that are common with non-vented gas heaters.

ARCHITECTURE TODAY

(Continued from page 25) confictions and confusions affect the globe in its entirety, extend the limited course of historic space: orbis terrarum—the then known world: to planetary dimensions.

A nation-wide notion that is profoundly changing the total structure of our life, a world-wide force that weighs our destiny with truly revolutionary contents. For structural changes have started the great ages of man, defined the site of his actions, the heights of his ideals. New structural principles have initiated the great ages of art, have determined the course of their conceptions, the curve of their cycles. A world-wide vista that opens to our era great promises and grave contingencies.

It holds out for us the organic unity which twice in Western history has bound together politics and economics, knowledge of art, philosophy and religion, into an original and universal civilization; places our time's dramatic magnitude in qualitative relation to the historic drama with which we identify the art of Greece and of the Middle-Ages.

This ideal requires from each of us the maximum of our endurance, the optimum of our endeavor, requires a life which accepts war—if necessary—to live in peace, rejects servitude to be free, abhors disorder to be secure. For Peace—Liberty—Security are neither stable notions nor permanent institutions. Peace, when challenged, becomes impractical; Liberty, when beyond control, degrades to license; Security, when taken for granted, leads to stagnation.

As stagnation means death to every living organism—to the kingdom of plants when the sun sets low, to the animate king-

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dom when life's power is spent—we must be ready to adapt our tools and morals to new facts and ideas.

We must live with ultimate fortitude, the bold and—in decisive moments—the heroic life which Nature assigned to us as final test of survival:

Valley Forge and Iwo Jima—Verdun's "they shall not pass"—Dunkerque and the defense of Stalingrad.

Man must live to create his great art—the visible, readable audible symbols of his imagination, the great witnesses of his constructive and formative faculty:

Karnak, Parthenon and Chartres—
Mont Saint Michel and Mount Vernon—
Crystal Palace and the Gallery of Machines—
T.V.A. and New York's White Stone Bridge.

It is the proof of our mental maturity, historic timeliness and world-responsibility whether we will accept or reject the obligations the new age has confided to us.

This unconditional dictum is not beyond the limits of truth. At least, it should not sound exaggerated to American ears. For America's Bill of Rights has constituted its human code, the great generation of America's writers have prophetically voiced its ideal principles;

America's technical genius, men like Edison and the Wright brothers—conceiving the scientific control of the air—have established its most pertinent facts;

America's engineers and her brilliant constellation of architects: Richardson, Sullivan and Frank Lloyd Wright—perceiving the formative faculty of steel and reinforced concrete—have initiated its visual expression.

A tremendous power of creation which the impulse of founding a new world had released before the people at large were ready to view it as general guidance.

But, reluctant as we are to alter our habits, always afraid to lose our apparently stable position, ever fearing to exhaust the fuel on which our mental and material tools momentarily live, we cling so long and stubbornly to the possessive monotony of known devices until catastrophic events force us to do what we were not willing to do of our own free will.

When air-navigation is our common tool reducing to hours the extent of space, making man perceive his planetary and, maybe soon his inter-planetary destiny—

when Science knows the property, composition and behavior of everything existing and man, at last, understands that Technique has entered our planet for *human* ends:

to secure for him the elements he is in need of,
to make its scientific tools his new and necessary helpers,
its new scientific knowledge his new horizon,
the beneficial usage of tools and knowledge the incontestable
and most efficient symbol of his new career—

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TECHNOLOGY AND THE ARTIST

(Continued from page 30) in our industrial world if they too want to meet the needs of this world. And there is need for them. They must not attempt to substitute for the specialists, for they have not acquired the same knowledge. They don't know printing processes, they don't know production methods and the technology of various materials. Their talent to acquire these facilities easily is not enough to compete with specialized schooling and experience. Artists will surely fail if they attempt this kind of competition. They will not be able to sustain any initial success which they may have unless they bluff their way through.

The question then arises "Can the artist be expected to fill any need for the industrial economy of our time or can he expect support from this industrialized economy only as a token of recognition for his 'cultural' contribution?" The question arises: "Is

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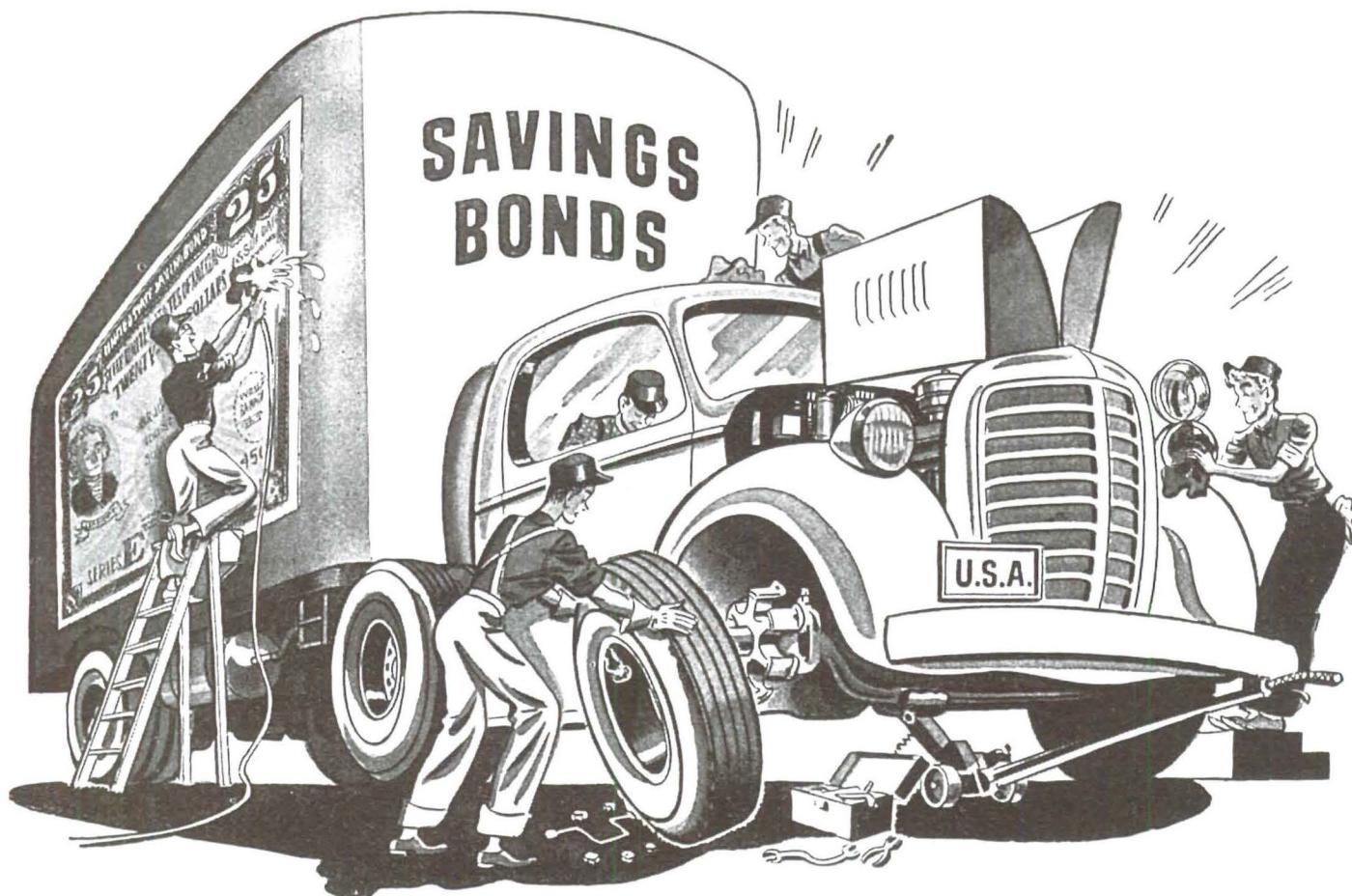
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ARTS & ARCHITECTURE



industry purely a patron who enriches his prestige with works of art, a good Samaritan who lends support to art or is industry a client in need of something that he cannot find at any other source?" As matters stand today, industry could at least develop into a good patron, contributing to the support of the artist. But only in rare cases where industrial sponsors reach into the environment of so-called cultural institutions or where "cultural" enjoyment can be marketable will the artist be asked spontaneously to fill a need. Well organized and skillful efforts by the artist must help tap and develop these rich sources of support. It is up to the artist to help those who have already begun to patronize their work in considerable scale, to develop their efforts and give these efforts direction and meaning. Artists must realize that their works find their way to a very large number of people and that therein lies a great and deep obligation and responsibility. The obligation and responsibility lies in the fact that latent in those large-scale purchases is the germ of rebirth of the need for art. Latent in it lies the germ for a new familiarity with art and its deeper meaning. Many industries today are in a position to support art in this manner and, we are sure, would be willing to support reasonable programs if they are presented clear and factual plans through effective channels.

Advertising agencies representing industry may be helpful; but they too need the help and encouragement of effective artist representation. Recently a leading advertising agency complained to the writer that they had difficulty contacting artists for the program of one of their clients. Industry does visual education work in institutions like museums and schools. Large sums of money are spent for such work, and the artist working closely with design and commercial art specialists can make a real contribution to such potential clients and to the general public. Industry is building sales places and showrooms in which the consumer is told in word and picture the value of the merchandise offered. One large industry has calculated that they spent twenty cents a head to get people into a World's Fair exhibit, one dollar a head to bring them into their showrooms, and three to four cents a head to bring them into their museum exhibits. In the museum alone some eight million people have seen the exhibit in five years. This is the equivalent of an expenditure of \$320,000 over a period of five years or \$64,000 a year for one industry in one museum. If only ten industries would undertake a similar program in three museums each, they would spend altogether \$1,920,000 a year. Art, let us say, could participate in such a plan with 15 per cent or \$288,000 a year.

Let us now talk about what was called above "marketable cultural enjoyment." Artists must realize that the distribution system of our industrial economy is the most comprehensive and effective ever developed. They also must realize that they are outside this distribution system. Art galleries certainly have their place and make a great contribution to the artist's economy. But these galleries are not what might be called distribution agencies in the industrial sense. However, with the help of artists and with cooperation among each other they may develop into such a distribution system. Both artist and dealer have to learn that "art" cannot be harmed by utilizing those principles which underlie efficient industrial distribution.

Every fair-sized retail outlet in this country marketing home furnishings also sells "pictures." On the average these pictures are mass reproductions of very mediocre art. But they sell and sell for good prices. Many—astonishingly many—stores, large and small, also sell "originals" for amazing prices and again in the majority of cases works of insufferable quality. The writer recently visited a small furniture store in a town of 12,000 people in central Ohio. The small, attractive store sells an average of \$10,000 to \$12,000 worth of merchandise every week, and according to the owner (who is his own chief salesman) an average of 3 per cent of this amount is for picture sales. The pictures were not too bad and were mostly "original" oils selling for \$250 to \$300 or prints from \$25 to \$75. If this fact is transferred to the material picture, the following can be arrived at.

Let us assume that only a thousand of the larger homefurnishing stores in the United States agree to invest 30 per cent of their budget for prints, in good water colors, to sell for not less than \$125 each. It is safe to assume that each one of these stores would sell at least two water colors a week. This would amount to 110 water colors yearly to a store, or 110,000 water colors for

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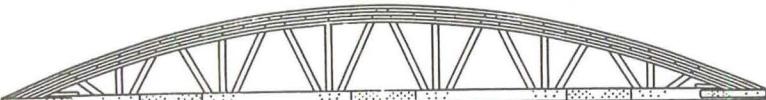
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the group of stores. In dollars this would mean gross sales of \$13,750,000. This is far from being impossible. It is not really a matter of creating a new outlet for artists, it is a matter of harnessing an outlet.

There is no doubt that the artist should take part in the various building programs conducted privately and through local, state, and federal agencies. What is more, the artists should be really one of the important contributions to that phase of building, not only institutional but also domestic building which makes building "architecture." The employment of artists in this field is much discussed by existing artists' groups, and legislation is being promoted to set aside a percentage of building cost for art. Means are being discussed to persuade private building enterprise to adopt the same standard as that proposed for public building. This is not the place to discuss the merits of these efforts. But it may be said that legislation concerning public building expenditures in relation to art and private agreements for similar purposes does not by itself awaken an awareness of the need for such art use. And that awareness must be awakened if art is to survive as part of our daily cultural life rather than a costly decoration of our civilization. This truth cannot be brought home to the potential users of art by enthusiastic lecturers and critics and liberal politicians alone. They can only help. The bulk of the effort to transform apathy toward art into active recognition of the need for art must come from the artists themselves. The artist must consciously and continuously implement his demands by conscientious efforts to demonstrate the need for art. He must be ever conscious of the fact that his tools are the most direct channels to active and sensual perception. He must feel his deep responsibility as an interpreter of experience through visual sensory impact. That is a great obligation. And what is said here does not only apply to that art which concerns itself with content of our time, but also to that art which is concerned with statements of perception of phenomena like color, space, texture, form, time, etc. The artist must become the messenger of quality for these experiences. He is responsible to a great degree through his work for the direct and clear understanding of material quality. He can help through his work to fight distorted evaluations created through the misuse of the visual impact. There is indeed a great need for the artist as an educator in our industrial civilization; and if he is a mature citizen and a mature artist, he has the tools to become an important teacher.

Many people will ask, "How can the artist do this job even if he fulfills all the necessary qualifications? He will always speak as the converted to the converted."

The artist cannot do it alone of course, society has to help him. But the artist must take his place in society. In order to partake constructively and successfully in our life artists must get together as a professional group—or two or three groups. Such groups must stop being solely economic interest groups. They must stop begging for art support only. They must become groups of professionals with established professional standards and with professional aims guided by those of themselves whom they select for efficiency, effectiveness and businesslike manner. Such groups can become effective in our economy as well as in our social life. Such professional groups can back up and actively help bring back real art education into our schools and colleges, can represent artists effectively and with recognized standing in industry can develop and promote on an equal plane with other organizations new plans and programs. Through organizations of such type artists must demonstrate that they understand their place in this age of ours, that they are professional workers in our industrial era, that they belong to our society and are as much needed in our society as lawyers and physicians, that they are not "just" artists, a strange lot, living outside this world.

Is it not of the greatest importance that the artists of our day think in these terms? Is it not at least one means to help to make their voices heard in these troubled times? Will not such participation help bring us to that vantage point from where we can synchronize moral progress with material discoveries?

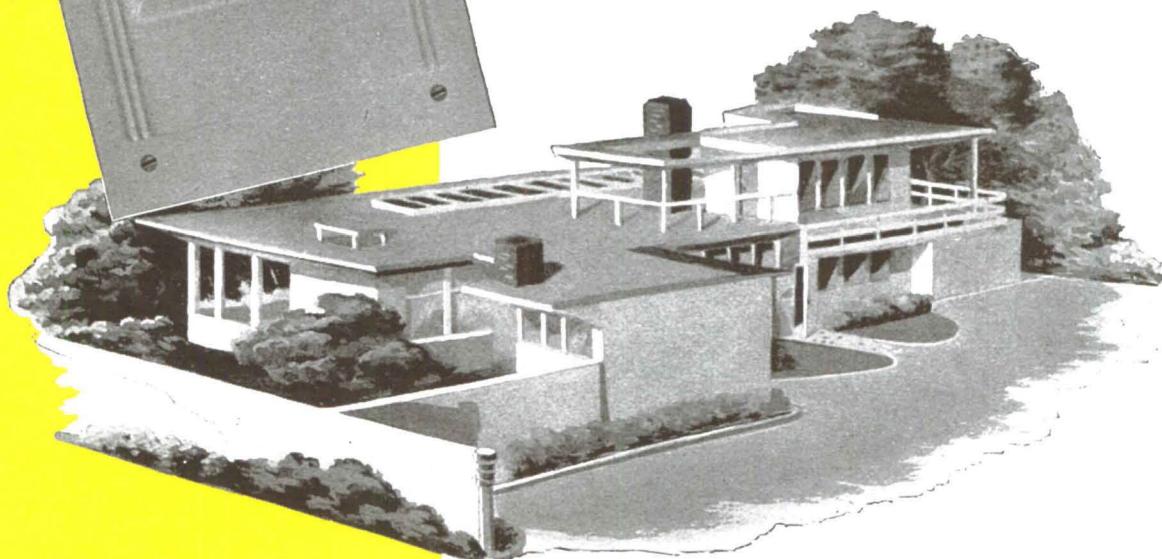
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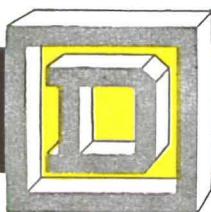
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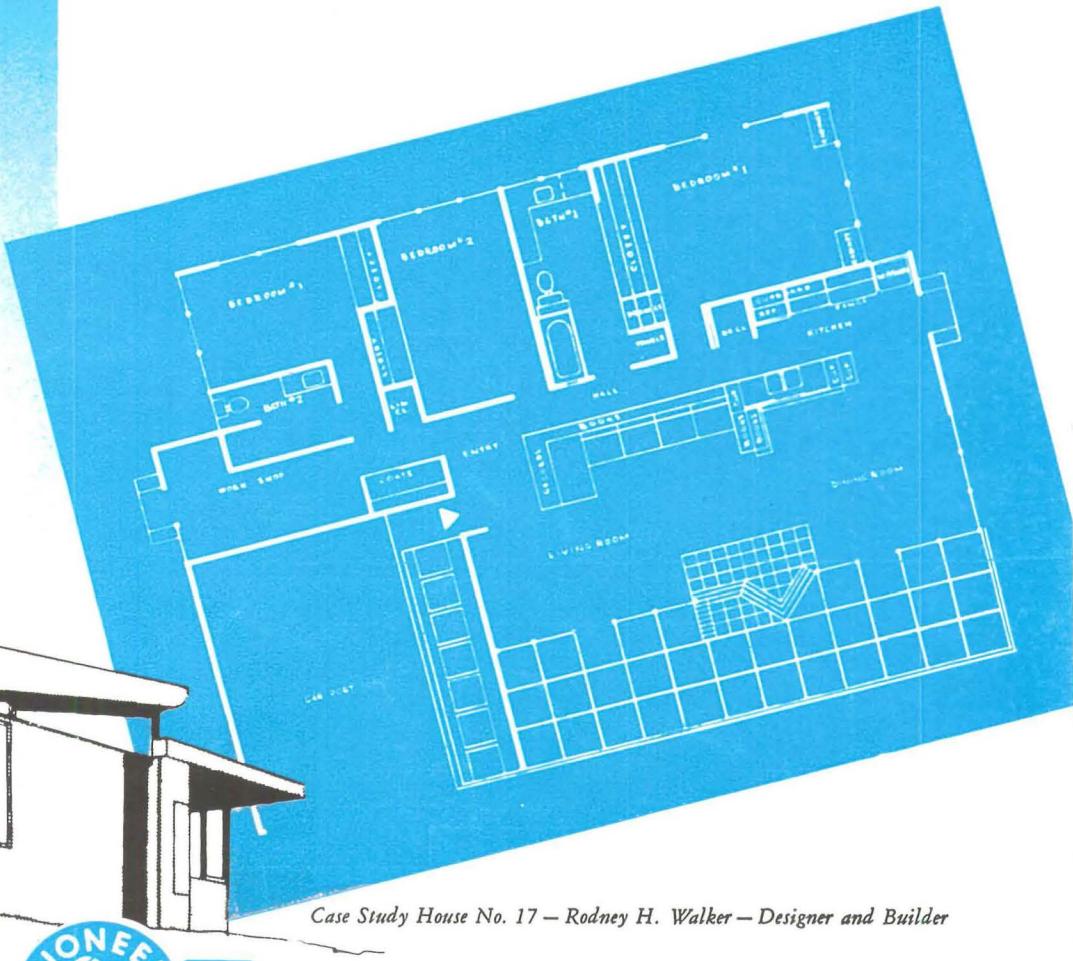
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